

JULY, 1940

20 CENTS

WHAT MAKES PICTURES SALABLE

By Willard D. Morgan

**WE MADE VACATION WEEK PAY—
WITH PHOTOS**

By Edwin F. Lindenger

POETRY AS A BEST SELLER

By Clement Wood

I BROKE INTO THE PULPS

By Lee Floren

THE HOBBY FIELD

With 37 Markets for Photos and Articles

How A Nurse Became A Writer, By Katherine S. Blakely . . .

Description Through Suggestion, By Willard E. Hawkins . . .

Quarterly Juvenile Market List . . .

Late New York Market News



HOW TO WRITE WHERE TO SELL

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Occurs every time a beginning or semi-professional writer who hasn't reached the big-check selling stage sits down to write out a story with plans of getting 6c to 10c a word for it. Every writer's life who fails to achieve his goal is tragedy. The reason is not lack of ability as a rule, isn't meeting the stiff competition of already-there authors. It is in hoping to get 6c or 10c a word or more for your efforts right off the bat!

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THE BEGINNER HAS A CHANCE . . .

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Send me several of your best scripts to make the rounds of these markets. We are always on the lookout for new writers to fill the second-class publications' fiction demand. You owe it to yourself to at least get an immediate check-up of your work which has not clicked in the better markets—to get a SMALL CHECK rather than have the script gather dust in your desk. If your script is unsalable as it stands, complete detailed commercially minded revision suggestions given. Let me try you out in these fields. Marketing fees are low: up to 1500 words 85c; 1500 to 5000, \$2.50; 5,000 to 10,000, \$5.00; booklengths, \$10.00. Sell in a SMALL WAY now.

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LETTERS

Subconscious

A. & J.:

Richard Tooker's article in the June issue was unusually good, I thought. Especially about his convalescence from Spanish flu. I have often wondered if it was not a somewhat similar condition which enabled Edward Westcott to write "David Harum" on his deathbed, and Tooker's experience checks. Westcott's first and only proved a best-seller.

CHARLES KIMBALL

Los Angeles, Calif.

A. & J.:

Congratulations on the article by Richard Tooker. I work much the same way that he does . . .

MABEL B. SEARLE

115 West D Street,
Ontario, Calif.

Tooker's Health

A. & J.:

I learn that readers are speculating on my health, because of my comment on Spanish influenza and why he-men are too hard to write without softening up. Be it known that my health is A-1 for a sedentary worker. I can eat anything (but don't). I can drink Rasputin under the table (but don't). I sleep perfectly, although there is plenty on my conscience. (I am the hyper-sensitive sort of fellow who feels that Hitler's guilt is partly his own. If a man is accused of murder in my presence, I feel guilty of the same thing.)

I am (in my imagination) neurotic, anti-social, wise enough to know myself for seven kinds of a fool, and strong enough to know how sad is the extent of my limitations. I can only chin myself fifteen times, and while I once ran a hundred yards in ten seconds, I can only do it in fourteen now. This is partly to correct those who may gain the impression that I'm an invalid or something because I discussed that in the article. No! I'm not in Arizona for my health, except that a healthy man is healthier still in a climate that will cure so many ailments.

DICK TOOKER

Phoenix, Ariz.

Photographic Follow-up

A. & J.:

I enclose print of a photograph I took of an article which appeared in your December, 1939, issue. I would like to enclose this with some of the bills I send out. I have an idea a photographic copy will impress the editor more than a regular reprint would. However, before using it, I would like to get your permission. I feel it would be an excellent idea for a good many editors to read that article.

J. E. BULLARD

Central Valley, N. Y.

▶The article is "Editorial Responsibility for Unsolicited Manuscripts," by Roger Sherman Hoar, which

THE AUTHOR & JOURNALIST

Founded, 1916, by Willard E. Hawkins

Published Monthly at
1837 Champa Street, Denver, Colorado.

John T. and Margaret A. Bartlett, Publishers

Associate Editors: Harry Adler, David Raffelock, Frank Clay Cross
The Student Writer Department, Conducted by Willard E. Hawkins

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JULY, 1940

No. 7

ED BODIN

Ed Bodin, age 46, author, editor—and agent for past ten years, formerly with publishers of Collier's, American and Woman's Home Companion, sells to all markets, slick or pulp. He has three classifications of clients: Professional, Semi-Professional and Selected Apprentice. He averages more than 100 sales a month.

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concludes with the sentence, "Accordingly, the slogan, 'We are not responsible for unsolicited manuscripts,' is a lot of hooey, and does not relieve a publisher from the responsibility of being at least humanly courteous." We gladly give the requested permission to able Business Writer Bullard, and to any other readers.

Market List Type

A. & J.:

(H) Open Letter to John Bartlett

Although

I know

good markets are

too few and far

between

I do resent

it when a gent

who's spent and bent

and lean

must hunt and hope

with microscope

to find

some kind

of mart

where he can sell

his yarns—tuh hell

With that diminutive, stunted—here the meter takes wing

and Roget enters—sawed-off, puny, Lilliputian, miniature,

super-condensed, one and a half point

type.

It's tripe

And definitely over

ripe!

CLIFF WALTERS

Box 2512, Denver, Colo.

► In using small type for directory data, *THE AUTHOR & JOURNALIST* follows a common publishing practice. But the publishers intend that wishes of readers shall be the paramount consideration. They will welcome expressions from writers on the subject, meanwhile thank a versatile Denver professional for his witty letter (which was signed with the rough sketch of a cliff).

Picture Story

A. & J.:

I haven't been writing short stories for some time, but the other day while sitting in an easy chair, I happened to look up at a picture I bought last fall because it pleased me. This day the picture seemed to demand a story, so I started one around it. When finished, the story was about 2000 words, and the question arose, "Where to send it?"

The morning I was ready to mail the story, *The Author and Journalist* arrived. I glanced through it for a possible market, and found one that sounded about right. It was right, for I had an immediate acceptance with a grateful letter from the publisher. . . .

CLARA A. CURTISS

Nyack, N. Y.



"Sure, it's the same check I paid my subscription with six years ago; it's for the same stories, ain't it?"

THE AUTHOR & JOURNALIST

July, 1940

WHAT MAKES PICTURES SALABLE

... By WILLARD D. MORGAN

Co-author of the monumental "Leica Manual", "Synchroflash Photography," and "Graphic Graflex Photography" (just published and meeting with remarkable sale), Willard D. Morgan is a notable of modern photographic literature. He began his career as a Los Angeles freelance writer; for two years was contributions editor of *Life*.



Willard D. Morgan

IS THERE a new creation of science to be interpreted? Interpret it with pictures. Are there a dictator's erratic movements to be recorded? Record them with pictures. Does a kitten laugh, a baby wear glasses, a dog smoke a pipe? The public would be inter-

ested. Tell the story—but tell it with pictures. For pictures are fast becoming part of the scheme of our modern living, and photography, once the weak sister of journalism, is crowding its big brother and calling its interpretative art "photo journalism."

Thus the writer of facts using his camera to bear out the truth of that old Chinese proverb, "One picture is worth a thousand words," must develop keener picture nerves, acquire a broader economic and social understanding of local events as well as national and world happenings, learn the importance or unimportance of people, and finally maintain a broad tolerance in dealing with everyone he meets; for the basis of all photo journalism is the study and interpretation of *people* through pictures. People are fundamentally interested in knowing about other people; how they live, love, play, quarrel, create new inventions, murder, worship, educate themselves, travel, dress, and even go to war.

If you are ambitious to be a photo journalist, you do not have to wander far afield. Your home town is full of profitable picture-possibilities. There are scenes of unusual beauty; there are events not covered pictorially by the local newspaper; there are personalities of more than local interest.

Take—and take again. Learn by doing. Ask others to evaluate your work (but avoid friends who have their stock remark, "Oh, I just think your pictures are wonderful!").

At first, seek markets close at home—your local newspaper, regional magazines, promotional booklets. Then, weigh the value of your picture. Does it have national appeal? Ordinarily, pictures of children, pets, family, travel, and small town events have little importance outside of local publications—yet they comprise, I have observed, possibly two-thirds of all the pictures sent in to editorial offices.

What is it that makes a picture sell?

No two-line answer can be given. Publications have such a variety of picture requirements that even the editors themselves cannot sit down and tell a contributor just what they want.

But here are some of the reasons why pictures do *not* sell:

(1) Technically poor . . . unsharp or out of focus . . . weak prints . . . or lack of proper shading at time of enlarging.

(2) No emphasis on the dominant subject to be told in the picture. . . . Main action may be lost in the surrounding confusion of details . . . should have close-ups.

(3) Pictures without a story-telling idea . . . no relation to subject . . . bad selection of subject . . . bad lighting, or just a photographer's timid snapshot of a scene which requires a direct approach and personal direction of objects and personalities.

(4) Pictures are of purely local interest.

(5) Subject covered may not be timely. Possibly some other photographer or news syndicate has sent in pictures ahead of you.

(6) Photographic series incomplete . . . should have included several general views, with selected close-ups to dramatize specific scenes and actions.

(7) Lack of personal direction shown.

(8) * Photographer failed to analyze his specific market. Publications must be studied with a specific eye to the understanding of editorial policy behind all pictures and photographic features published.

That last point is, without doubt, the most important. To produce pictures that sell, study the pictures used in the various magazines, analyze their interest elements. You'll find yourself attracted to certain pictures and not to others. You may be appealed to by the roguish face of a curly-headed youngster or the activities of the president; your kid brother may gaze with dreamy eyes at the picture of an aviator sailing into the setting sun, or an engineer waving from the window of his shining modern steed.

Action plays a great part in picture reader interest. Imagine two photographs of a baseball game, one showing just the posed batter and catcher, the other, the runner sliding through a cloud of dust to home base, while the catcher has thrown his mask into the air and the batter has jumped aside. All these actions are recorded in a split second on the photographic film. Here is where action adds to the picture interest.

Other interests come with picture contrasts. You can bring this about by showing certain subjects with dark clothes, others with light

clothes, or possibly by showing the tallest basketball player with the shortest basketball player. Other photographs appeal to us because of their emotional satisfaction. Thus, the interest we experience in a beautiful lake or mountain scene, or other pictures which create a feeling of familiarity or rouse empathic emotions.

Pictures sell which create response through the feeling of adventure or the element of danger; through their novelty; through their appeal to the romantic; because they reproduce sights that arouse the emotions, such as mother-love, sympathy, or hate. Again, the picture may enlarge or intensify personal experiences.

Technical quality of photographs must be good—in fact, picture quality which includes placing balance of the darks and lights, sharp focus, and composition, is important—but picture *mechanics* should really be the last thing thought about. To be really successful, photographs or a series of pictures should carry their story without the reader being conscious of mechanical defects or of layout in the publication.

The time element enters largely into salability of pictures. Today's picture editors group certain picture features to make the reader follow naturally through the story from the first opening paragraph to the final ending picture. Study the successful picture sequences in magazines like *Look* and *Life* and see how these transitions are accomplished (some near perfectly, some as well as could be done with photographs available).

When it comes to personality studies, the photo journalist has much the same problem as the fiction writer. Whereas the latter must describe a face and the personal actions of his character so vividly that the reader has a personal acquaintance with his fictitious character, the former must catch his subject with facial expressions which synchronize with his momentary actions. The fiction writer directs the actions, the expressions, of his characters. So, too, should the photo journalist.

PHOTO JOURNALISM NUMBER

We used to think that writing was one art, photography another. Only ultra-conservatives hold to that belief now. In photo journalism the two arts combine. Camera and flash-gun take their places beside notebook and typewriter as standard accessories of non-fiction authorship.

In this issue we give merited recognition to a field which offers thrilling opportunities to writers with aptitude and enthusiasm.

What should the writer's camera equipment be? Willard D. Morgan will discuss that subject in the August *AUTHOR & JOURNALIST*, offering the counsel of a world-recognized authority.

Take the common handshake picture where the local mayor congratulates the winner of some business or educational honor. We have all seen pictures where the handshake looks cold, clammy, and mechanical, while the two subjects either eye each other like gorillas, carry broad artificial smiles or look completely bored with the whole action. Such a scene should be directed, and the moment caught when the scene looks genuine.

Or take the shot of an important executive. Possibly he is telephoning or signing an important document. Can you direct these pictures so that they will look genuine? If the picture is to show the signing of an important paper, make sure that your subject is actually using the muscles of his hand to hold the pen; then, automatically the facial muscles will coordinate naturally, provided he isn't staring blankly into the camera. When a subject is not self-conscious, his facial and body actions will coordinate naturally.

It is possible here to give only a few hints to help the writer-photographer produce pictures. There are many points which can be specifically enlarged upon. However, the whole angle in learning how to take better photographs is to deliberately set oneself to the careful study of pictures already produced.

In my new book, "Graphic Graflex Photography," there is a very important and valuable chapter on reader interest by Jack M. Willem, who has spent eight years in interviewing thousands of people to find out what pictures they like. His results show that pictures of scenery or travel and pictures of children stand highest on the list; then come places and objects in the news, animals, scientific or mechanical photographic features, historical subjects, etc., with personalities and sports at the end of the reader interest list.

The photo journalist is not just a chance snapper of salable shots: he is, instead, a student of photography and journalism, who has acquired the knack of combining the two to produce the world's most easily understood form of news interpretation—the story told with pictures.

□ □ □ □

Kenneth Allen, publicity department, New Mexico State Tourist Bureau, Santa Fe, New Mexico, informs the A. & J. that reliable authors preparing material on New Mexico, and needing photographs, may secure them free from this bureau.

MY PORTABLE WORK TABLE

By WALTER S. CHANSLER

Reading that Zane Grey used a writing board or portable work table across the arms of his Morris chair on which he wrote many of his famous novels, I decided to try the idea out myself.

From the local lumber yard I selected a piece of plywood forty inches long by thirty-three inches wide, free from knots and imperfections. I rounded the corners, cut a half-moon twelve inches deep and twenty inches across from the board at the middle of one of the forty-inch sides, smoothed down the surfaces and edges with fine sandpaper, and gave the board two coats of clear varnish. The result—one of the handiest writing gadgets I have ever seen, at a cost approximating fifty cents.

With it I can write anywhere—with genuine comfort. Used across the arms of a cushioned chair, it provides me with one of the finest "writer's nooks" imaginable. There is plenty of space for my working outfit—books, papers, writing pads, and the like. And I can move readily from place to place. Sometimes I dispense with the arm chair and write with the board across my knees, though at the loss of considerable comfort and convenience. The board is quite sturdy, and strong enough to hold a light portable typewriter.



The Author and His Portable Table

□ □ □ □

"Tin Pan Alley's Other Children," by Elizabeth Evelyn Moore, covers the large market for standard songs. It will be a feature of the August **AUTHOR & JOURNALIST**.

WE MADE VACATION WEEK PAY—WITH PHOTOS

... By EDWIN F. LINDENBERGER

The author's first photographs for publication were taken with a borrowed camera. He is a Redlands, California, newspaperman.

CALL IT a "postman's holiday" if you wish, but a few years ago, when vacation time came around and all our friends were leaving for the mountains and the beach, my wife and I made a decision that almost marked us as eccentric. Given one week's vacation with pay, we planned to stay at home and see how profitably we could employ our idle hours.

I was—and still am—a small-town newspaper reporter. For a long time I had been conscious of odds and ends of interesting material around me that, I felt, needed only pictures and necessary data to convert them into marketable articles. But there never was time.

Then came one full week all my own! The family treasury was at a low ebb and we gladly accepted the loan of a neighbor-friend's camera. It was an old-style 5 by 7, film pack type, equipped with ground glass focusing. Thus armed with camera, time and a few ideas, we began that first earn-while-you-vacation week.

The first project was a dwelling, a few blocks from our home. It was formerly a barn, a neighborhood eyesore. The daughter of the owner, with a flair for house planning and an oomph in every line, had persuaded her dad to let her work her will on the thing. The result was artistic and beautiful.

The old loft had been altered into two fascinating bedrooms, and the ground floor stables were magically reconstructed for human habitation. Yet the whole place retained the original barn lines with all their charm of simplicity. Two huge fireplaces, one at each end of the structure, were among the improvements. One of these fireplaces was unusual in that it had service for both interior and the yard outdoors.

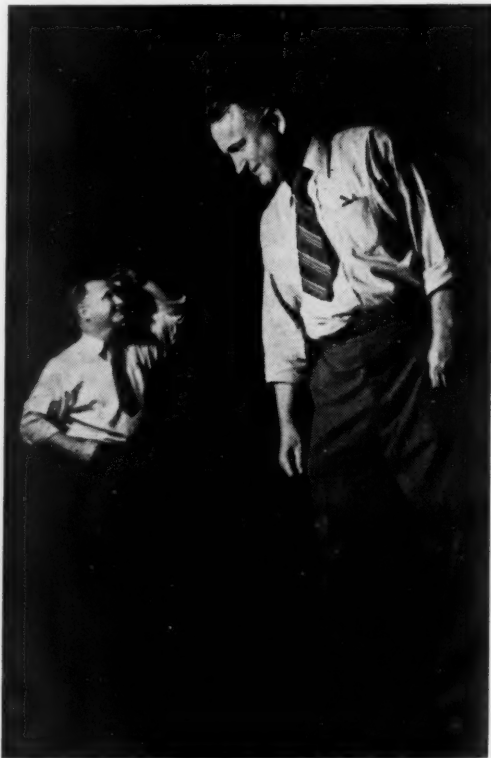
Extreme care was used in manipulation of the camera, for neither my wife nor I had had any experience in this science. We measured distances precisely, judged perspectives, and shot several interiors and exteriors from different angles.

Next we were off to the hills. For some weeks we had wondered about a construction under way on a hill in an attractive residential section. The owner was literally turning the soil inside out to make his house. He proudly

showed us the entire process, posed for us, pointed out intricacies of his building program. He was digging out the clay of his lot, making it into adobe bricks of a particularly good quality. When the house, with its steel reinforcement, was completed, the building inspector valued it at \$40,000.

The same day we visited a machinist-inventor in an obscure part of the city. He had designed and manufactured a new type of internal combustion engine with some startling features. We took photographs of his engine, of the inventor, and copied roughly his principle of operation from the blueprints.

As we circled about the district we came upon a tree bearing many kinds of fruit. The owner explained that it was a sort of budder's plaything, an experiment in budding and grafting. There were 23 kinds of citrus fruit flourishing on that one sour lemon root stock.



Edwin F. Lindenberg

In conversation with himself. (Trick photograph taken by friend using flash bulbs at night.)

These are but a few examples of what we found during that week. We figured that if the subjects interested us, they would interest other people, too. Our material leaned mostly to building construction and agricultural oddities, as there is but little industry in our town, but even so, we unearthed stories of nation-wide as well as Pacific coast interest.

The glorified barn story sold the second trip out to *Woman's Home Companion*. The check was for \$75. A half-page sepia reproduction was made of the photo with a full-page layout titled "Two California Outdoor Fireplaces." A few months later the same magazine again used the picture prominently to illustrate my full article, "A Glorified Barn."

Los Angeles Times used a good deal of the week's production, the Sunday edition taking a story of the barn, using several of my interior and exterior pictures and throwing in a "before" sketch. *Orchard & Farm* magazine bought other stories, especially several on water resources and citrus culture, including the tree story, and the *Times* also made a nice layout of the adobe structure in its real estate special.

Two syndicates and several newspapers used the engine story. One syndicate paid \$15 and another—\$1.25. No two stories were alike. It is possible to write a half dozen articles about almost any subject, turning the spotlight upon different gadgets, features or purposes.

A coast magazine was interested in the inside-out adobe house, and a farm magazine, supplement to a metropolitan newspaper, paid well for the tree story and picture.

A few of the articles produced from that week of collecting sold the first time out. Most of them, especially those to which we gave some literary effort, made at least two trips, some more. Three that still seem to me pretty good never did catch. Checks from that one week's excursion so far total \$115—and more checks may trickle in.

The following year we determined to repeat the project. The scouting we had done the year before had resulted in a snowball of material and information. It became really more than I could immediately take care of, as there was little opportunity for concentrated picture-taking and article-writing, while serving the town paper as reporter.

We used a portion of the returns from our previous vacation work to purchase a camera, selecting a postcard-size Kodak, equipped with an attachment for ground glass focusing on cut film. We have had remarkable satisfaction with

it. With that, as occasion allowed, we photographed hundreds of objects during the year, collected our data.

When our vacation period again came around we asked for two weeks—even though we had to pay for one of them. We took a cottage at Laguna Beach, shut ourselves away to beat the typewriter, transform our notes and pictures into illustrated articles.

Again, checks ranging from a few cents up are coming in. We feel confident that we shall realize at least \$250 from that effort. New angles are turning up every now and then with additional possibilities. Often we are stunned at the amount of the check—stunned with pleasure when a weeny, teeny, bit of a yarn brings a check twice its size; stunned with rage when a ponderous article upon which we labored many wearisome nights brings but a dollar.

Variety of subjects covered grows. A few lines, with photo of a lad and a score of tiny planes he made for a party announcing a girl's engagement to an aviator, brought \$5, as a filler, from *American Boy*. A full-page Sunday supplement layout, pictures and story, concerning a prominent educator returning from California for a visit at his alma mater, Bowdoin College, was worth only \$1.15 to a Portland, Maine, editor. The pictures cost me more than that. But I did get a glowing letter of thanks and an invitation to "send along more of whatever you've got."

Science & Invention (now defunct) paid \$25 for a citrus story, and *California Citrograph* paid \$15 for another version of the same yarn.

It's a serious temptation to throw up the newspaper work and go into illustrated article writing as a full-time proposition. Already some permanent contacts with publications have been made, and I am confident I could build up others.

Still there is some sort of infection in the blood of reporters. They quail at the thought of missing that weekly check. I'll probably keep on turning in my copy day after day, but with the satisfying knowledge that if I wanted to, I could quit the newspaper and turn professional article-writer. . . . Haven't I proved it with my camera and a week's vacation every year? Or haven't I?

□ □ □ □

Earl Limbaugh was a Missouri laundry driver who decided he would write for publication. How he persuaded an editor to use his material, and other steps in his progress, are told in "Musical Capers Opened The Door For Me," in the August *AUTHOR & JOURNALIST*.

POETRY AS A BEST SELLER

... BY CLEMENT WOOD

The 1940-41 edition of "Who's Who in America" devotes an entire column to Clement Wood, author of "The Complete Rhyming Dictionary," "The Craft of Poetry," "The Glory Road," and much other work. He is Professor of Versification at New York University.

DID IT ever occur to you that certain modern poetry *does* land among the Best Sellers? I don't mean merely an occasional poem like "John Brown's Body," by Stephen Vincent Benet, or a "Collected Poems" of Robert Frost or some other worthy: I mean as a regular thing, year by year. It would pay all writers to get familiar with this slant of versification. For none of the fields are locked or incapable of entry: and the spirit and technique that control those who do land among Best Sellers is invaluable to the writer of mere occasional poetry and verse.

Here are types of poetry that pay, and pay well.

PLAYS IN NATURAL BLANK VERSE.—Before me lies "Twenty Best Plays of the Modern American Theatre." The 1st, 2nd, 4th and 18th are in verse. Twenty per cent of the *best*—which certainly means the most paying, as well—is a high average. Here we find Maxwell Anderson's "Winterset" and "High Tor," Paul Green's "Johnny Johnson," and the radio verse drama, Archibald Macleish's "The Fall of the City." Quite a few of Anderson's seventeen other plays are in verse. Certainly to this list might be added Marc Blitzstein's magnificent "The Cradle Will Rock"; William Saroyan's S. R. O. dramas, whether he calls them verse or not—and one has just won both of this year's major prizes for drama; and quite a few more.

These are Broadway successes—except the one that wowed the airwaves. A Broadway success means an income in the upper brackets. The field is wide, including movie, radio and television dramas; and much of it hasn't even had first ploughing as yet. What sort of verse are these dramas in—so that we can learn what the market pays through the nose for, and apply the lesson to all our verse-writing?

Natural verse. On the whole, no rhyme; no artificial stanza divisions; no "poeticisms" of any kind—inversions, archaisms, and the shopworn rest; no strict metrical accuracy, but, instead, the living speech in its own living idioms and rhythms. I can't quote a single line from one of these plays to prove this point; for they

are so successful, that the mere cost of reprinting from them is prohibitive. But the volume that contains them is easily available to all of us, and we can study at first hand the masterly technique of Anderson and the rest, and liberate all our own verse accordingly.

But I'll gladly show how the trick is done. Act V of "The Merchant of Venice" opens with a moonlove scene between Lorenzo and Jessica. Here is how Shakespeare wrote it:

Lor. The moon shines bright!—In such a night as this,
When the sweet wind *did* gently kiss the trees,
Troilus, *methinks*, mounted the Trojan walls,
And sigh'd his soul toward the Grecian tents,
Where Cressid lay that night.

Jes. In such a night
Did Thisbe fearfully *o'ertrip* the dew,
And saw the lion's shadow *ere* himself,
And ran *dismay'd* away.

I underscore six instances of word-usage or word-order no longer idiomatic: two unnatural emphatic forms of the verb, amounting to mere padding; three poeticisms; and one inversion. The whole contains only five rhythm variations in the 38 rhythmic feet—all permitted by classical prosody: two spondees (shines bright, sweet wind), and three trochees (Troilus, mounted, toward). The lines are all comparatively end-stopped: that is, the meaning of the sentence, clause or phrase stops dead at the line's end.

Such verse is dead as a cemetery doornail. The modern technique is to replace all this artificiality with naturalness. The same material, treated in the modern manner, would give us something like:

Lor. What a glorious moon!
Jes. It's breath-taking.
Lor. Can't you just see
Troilus, on a night like this, when the soft wind
Caressed the limp leaves, mounting the Trojan
Walls, and gazing over at the hushed Grecian
Tents, where his Cressida lay?
Jes. On a night like this
Thisbe fearfully tripped over the dew
And saw the shadow of the lion before he was
Even near, and fled away in a panic.

Read this as naturally as any spoken words are normally delivered, and its effectiveness is at once apparent. This is the modern idiom: natural, unforced, conversational: and yet still

definitely metric verse with liberal variations, or, more probably, accent verse. Once you have absorbed this device, and made it a part of your general verse-writing technique, you have stowed away a big income-producer in your cerebrum.

ALL WORDS TO BE SET TO MUSIC: FROM OPERA TO TIN PAN ALLEY.—

Here, since the words are to be sung or intoned, more of the ornaments are permitted, and indeed expected: rhyme, consonance, and far more formal metric or accent verse. I know of no grand opera librettist who has to pay his lawyer a fee of from \$10,000 to whittle down his income tax. I cannot say as much for the musical comedy, movie musical, and Tin Pan Alley Number One boys and girls.

Whether you deal with opera arias and recitatives or Hit Parade aspirants, as a rule the music is custom-built to fit the lyrics. The one exception is where the words are to be fitted to bars of familiar classic music, like the three Tschaikovsky strains used in "Moonlove" and so on in the last twelve months. There is certainly no law that these lyrics couldn't be accurate metric verse; the composers would take liberties with them just as gleefully.

Let's collect a little evidence. Before me lie nine popular song hits: not handpicked, merely the nine lying on top of the pile on my piano. They range from Rosamond Johnson's 1914 "Roll Them Cotton Bales" to "Over the Rainbow," "Scatterbrain," and "South of the Border," vintage of 1939. Note this amazing and all-important diagnosis:

All are in accent verse. None is in metric verse.

Metric verse is formal, corsetted "poetic" rhythm; accent verse is the natural idiomatic speech rhythm. All nine are worded naturally, and not artificially. Nine different lyricists wrote these lyrics. Each one automatically wrote in the *natural* speech (accent verse); not one in the book-taught metrical verse. These songs survived, and shot to the top. There's an emphatic lesson here for all of us verse-writers.

Again, instead of quoting from the ermine copyrighted material, let's get a fresh example. Let's give a world premiere to "My Cabin on Memory Lane":

Carry me back to my dear old Southland,
Back to my Cabin on Memory Lane;
There where the mocking-bird's sweet refrain
Breathes o'er the sugar-cane.
Carry me back to my dear old Southland,
Back where a sweetheart waits for me,
Waiting so patient and lovingly,
That's where I long to be.

Tired of pounding these city streets,
Tired of these "quick and dirty" eats,
Crave the sunlight and crave the breeze—
—Lawdie, I'd fall right down on my knees

If you'd carry me back to my dear old Southland,
Heeding my hungry heart's refrain,
Held in my mammy's arms again,
In my cabin on Memory Lane.

—All rights reserved, including the Blitzkrieg.

Now, there may be a bit of hokum in this, and an echo or three; what are echoes, between songwriters? But it is not impossible for the Hit Parade, and it certainly has natural accent verse throughout. In metric verse it would be as artificial as a hoopskirt on a Dionne quint. Whether you're writing to music or for magazine publication, there's a lesson for every versifier in the naturalness of the songs that are tops.

POETRY THAT HITS A POPULAR RESPONSE.—Study the poems, from those appearing in magazines and books, that become popular favorites, such as Edna St. Vincent Millay's, Robert Frost's, and so on, and the same traits appear. Timeliness. General appeal.



"Of course I love you—I read all your stories, don't I?"

Masterly technique, tending increasingly to accent verse. Thus Miss Millay became the natural laureate for the Flaming Youth generation; Frost, for the homely beauty of the popular back-to-the-land movement; while Benet's "John Brown's Body," with its romantic Civil War overtones, antedated "Gone with the Wind" ten years before that exhausted the nation's pulp paper, and made a Leigh an essential part of every modern glamour girl.

As to their natural idiom, here is my parody of Miss Millay, with all of her more popular mannerisms: a rewrite of "Jack and Jill," "Edna St. Vincent Millay Brings the Singing Children to the Spring's Edge":

Up through the bushes, upon a foggy day,
Jack and Jill went climbing up the steepest way;
And Jack had a bucket, and Jill a spray of brier,
And the sun rose dripping, a bucketfull of fire.

Up to the spring-edge—when Jack had a stumble,
And Jill, a-clutching wildly on his arms, began to tumble,
And Jack broke his cranium, and worse luck was Jill's,
And they gave all their money for the doctor bills.

When verse and poetry are written this naturally, and on themes as timely and universal in appeal as these poets did, nothing can stop its wide acceptance, popularity and satisfying sales.

LIGHT VERSE WITH POPULAR APPEAL.—Did I say Best Sellers? That includes Dorothy Parker, Samuel Hoffenstein, and Ogden Nash, those lords of the lightsome lyre. All three write with vivid natural word-usage

and rhythm, as well as finished technique. And their themes are as timely as the latest bomb dropped in Europe. Of the general idiom of:

Solomon Says

i.
Girls that climb up orchard trees
Better wear opaque BVDs.

ii.
A husband, in the 19th Cent.,
Was also called a permanent.

iii.
Pick up any hitch-hiking witch
If you're certain that she'll hitch.

iv.
Modern sex
Is largely checks.

v.
Never eat peas with your knife,
And do your duty by your wife.

In other words, as soon as verse dramas, words to go with music, poetry, and light verse, deal with living themes, and return to living natural speech word-order and rhythm, the sky's the limit: and you begin to trouble about your income tax. Remembering this, there's nothing to keep any of us out of the higher income brackets hereafter.

BOOKS RECEIVED

AERIAL PHOTOS. . . . How to Make and Sell Them, by Claud J. Dry. The Aircraft Directory, Athens, Ohio. \$1.00.

"If you'll furnish the plane," Claud Dry offered an airport operator, "I'll take pictures, sell them, and divide the proceeds 50-50 with you." It was the young photographer's first venture in the field. The pictures showed a net profit of \$250! Claud Dry now writes a book, in popular language, on aerial photos, and it is very practical, helpful.

SUCCESSFUL PARTIES, by Louise Price Bell. Fleming H. Revell Co., New York. \$1.50.

One chapter, "Playtime for Writers," relates details of a clever party all writers with a fondness for social diversion will appreciate. The entire book is full of ideas which writers' groups can use. The author says, "Successful parties don't just happen," then with experienced skill blueprints many novel affairs.

THE LAW OF JOURNALISM, by Robert W. Jones, professor of journalism, University of Washington, Member of the Missouri Bar. Metropolitan Law Book Company, Brooklyn, N. Y. \$4.00.

The legislative and judicial interpretation of the traditional freedom of the press has developed into a system not completely understood by many reporters, editors, authors and publishers, in the opinion of the author. Because the legal maxim, "Ignorance of the law excuses no man," pertains as much to literary workers as to others, he has prepared an excellent reference volume dealing with all points of the law. Chapters are devoted to characteristic defenses to and interpretations of libel, property rights in the news, copyright matter and its use, legal advertising and regulation of advertising, and other topics.

THE 36 DRAMATIC SITUATIONS, by Georges Polti. The Writer, Inc. \$2.00.

This is a new edition of a standard text, first published in America in 1916. "Gozzi maintained that there can be but thirty-six dramatic situations." Polti elaborates the thesis, with many illustrations.



"Slug wants to sue the author who wrote that perfect crime book."

I BROKE INTO THE PULPS

... BY LEE FLOREN

The experiences here related by a young Los Angeles writer are recent ones. Mr. Floren's stories scheduled for summer publication include "Love Is a Hoss Thief" (August *Ace High*), and "Outlaw's Badge of Honor" (September *New Western*).

WHILE AN undergraduate student I used to eye somewhat enviously the red and yellow covered Western story magazines that cluttered up the corner newsstand. I even wrote a few Westerns. I liked them. So did my friends. But the editors decidedly did not.



Lee Floren

ing than a center-fire kak. I concentrated on formula, and here is what I found.

A likeable Western hero attempts to attain a worth-while objective, or goal, in spite of apparently insurmountable resistance. But he overcomes this opposition by plausible and convincing means and finally attains his objective.

Now I knew why editors did not buy my stuff. My characters did not have definite objectives to attain. My stuff was just words—type-written words. And the definite line? Now I knew what the editor meant. My characters did not drive toward a definite goal. They wandered all over the sagebrush on foolish errands. They spurred good horseflesh to a-lather, wasted tons of ammunition. They were on a perennal vacation . . . at my expense!

Why do editors read the first two pages, then skip to the last two (as I've been told they do)? Because they should find out what the story is to be about—who is the main character and what objective or goal that character aspires to attain—in these first two pages, and learn in the last two whether the main character attained that objective (they always do, you know) and how he did it.

Using my newly-found formula, I wrote 5,000 words centered about an old sheriff who, for twenty years, had been the law in a tough trail town. Now, his opposition—the lawless element—proclaimed him too old for his badge. The oldster would gladly have relinquished his badge to a worthy successor, but not to the candidate put forth by the lawless element: a candidate that would be pulled, like a puppet, by strings of greed. And the oldster would not allow his town to dance such a death jig.

After graduation, three editors in turn took me under their supervision, criticized my work, made serious attempts to develop me into a professional, then surrendered and permitted time to run its due course. But on one thing they all agreed—I could write. But what good is writing if you cannot sell it? Then one editor gave me a clue. "Your yarns wobble," he said. "They do not follow a definite line."

That criticism troubled. Frowning, I skimmed through the rejected manuscript, wondering what he meant. Then I happened to ask myself one question: "What is a Western story?"

I found I could give a partial answer to my question; but I could not answer it to my complete satisfaction. Of course, I had read many Western stories. Piles of magazines. But suddenly I realized I had *read* them, not *studied* them. Then and there I decided to read with a critical eye upon story-structure and forsake, temporarily, the study of methods of presentation of subject-matter. I even forgot I had first seen daylight on Montana's Milk River, that I knew a spade-bit from a snaffle bit, that I thought a double-rigged saddle better for rop-

BREAKING INTO PRINT

Lee Floren's article, "I Broke Into The Pulps," and the experience stories which follow, launch a new A. & J. series. In **BREAKING INTO PRINT** we shall exploit the interest and instructional values of the case method of research. **BREAKING INTO PRINT** will not only show how beginning writers, reporting true experiences, made their first sales; it will constantly demonstrate the infinite variety of ways in which men and women get started on writing careers.

We want to buy articles for **BREAKING INTO PRINT**. If yours is an interesting and helpful story, work it up in the space it seems to merit (250-1500 words), and submit to True Experience Editor, **THE AUTHOR & JOURNALIST**, Box 600, Denver, Colo.

But the town council, intimidated by the power of the lawless ilk, ousted the oldster and appointed the candidate in his stead.

Did our hero get mad? Sure! Who wouldn't? Did he pull out? Not he! His town was in danger. He had an objective in life—that was to keep peace in his town, badge or no badge. And he did maintain peace, without a badge, though he had to squint through powder-smoke to do so.

I read it over. Not so hot, I thought. But I sent it to Harry Widmer, one of the editors who had nursed me along; then I wrote another story upon the same premise, and still others. Meanwhile, rejections came in on stories I had written previous to my discovery. Two months passed—then—

"'Born to the Badge' is a good yarn. We are scheduling it in *Red Seal Western*. Let us see more."

He saw more, too!

I introduce my objective as soon as possible in a story. A seasoned veteran, a man with over a thousand published stories and nine million words behind him, says to introduce it within the first one-thousand words—and before that, if possible.

I find that objectives fall into two general classifications: (1) material, and (2) spiritual. The material objective, of course, involves some tangible object. For instance, the winning of a ranch, building a cattle-empire in the wilderness, freighting gold through outlaw territory . . . or what have you? The spiritual objective, in my definition, is something that feeds the "inner man" by the performance of some uplifting deed or act. Let me illustrate.

Our hero desires a ranch. If he wants this outfit for his own personal gain, his objective is purely material—and possibly selfish. But, let us surmise that, years before, he had greatly wronged another man, causing this innocent man to be sent to prison because of the main character's lawlessness.

Now our hero, after the passage of years, feels sorry for the imprisoned man and desires to repay this wronged individual for the sorrow, for the trouble, for the disgrace, he has caused him.

What can he do?

What if another character, an unscrupulous man, now owns the convict's ranch? And the main character, knowing how much this land means to the convict, decides to present him with his ranch on the date he is released from prison. So, by hard riding and hard fighting,

the main character wrestles this land from the present owner who, to make our plot more convincing, is using the land for a lawless purpose (an outlaw relay station, a range for stolen cattle, etc.) Then he gives the ranch back to the rightful owner. And in the giving he finds great satisfaction, a spiritual up-lift, and in a small measure, he has made amends for the wrong he had committed.

In other words, he does not desire the land for its material value; he wants it merely to give to the convict, and in the giving, he can achieve some semblance of happiness and forgiveness for himself.

Thus plotting may be viewed as a *continual* drive by a main character toward a definite goal. When viewed in this manner, plotting is not difficult. The writer picks a *worth-while* objective for a *likeable* hero. Then, while the main character drives toward his goal, the opposing forces (man or nature) attempt to keep him from realizing his ambition.

The setting of your story, of course, is in the West. But it is not the West the cattleman knew. The greatest foes of the cattleman were not rustlers and bandits. His greatest enemies were drought and hard winters. Therefore, the Western story is set in the "never never" land.

The locale is Western, but the characters and their actions are glamorized so that the shoe-workers in Boston, the sailors in San Pedro, the iron-puddlers in Hammonnd, the railroad men in Denver, can pick up a Western pulp magazine and ride into the "never never" land of romance, of horses and guns and treachery and hatred, a land of fear and love and promise—but a land that never existed except in the movies . . . and a land that never will exist.



"That guy was a sap to steal those pearls. He should have known the crook always gets caught in a story of this kind."

HOW A NURSE BECAME
A WRITER

By Katherine S. Blakely, R.N., Vermont

I HAD never thought of being a writer—I was a nurse—but I married a druggist, and immediately became interested in his work as well as my own.

Once, for my Mothers' group, I made a chart exhibiting nipples of all kinds, and showing a bit of research I had done on the subject. Just for fun I wrote a brief paragraph describing the chart, and sold it to a salesmanship magazine for \$5. The editor, feeling I had a good idea for increasing sales of nipples, referred my little paragraph to the editor of a druggists' magazine, who asked me to write an article on "How a Nurse Can Help in a Drugstore." My article, featured with my picture and a photograph of my chart, brought me \$20.



Katherine S. Blakely

Realizing then that a nurse's word, apparently, was of import to merchants, I began to read my husband's many professional magazines with diligence. The rest was easy. I began to write such articles as "Tasting Samples," "The Druggist Cooperates with the Public Health Nurse," "The Housewife Talks," etc. I found that druggists are not writers themselves, and that anyone who can get a story out of a druggist or the store itself, and can make a study of the drug magazines can certainly sell that story. I found desirable features in success articles on druggists; their hobbies and their selling experiences. Whenever possible, I added to the appeal of my articles by accompanying them with photographs.

After acquiring so much self-confidence in writing for the druggists' publications, I turned to my own field—nursing—and found here, too, much to write about, but few nurses capable of expressing themselves in print.

I now feel that all health magazines are my special field.

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The Catholic Boy, 1300 Foshay Tower, Minneapolis, is interested only in illustrated, educational and Catholic historical articles, not over 1500 words. John S. Gibbon is editor.

Scribner's Commentator, 101 Park Ave., New York, repeats, "Fiction no longer required."

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INEVITABLE

By MARGARET WHEELER ROSS

My
manu-
scripts
are like the fam-
cat; They come
back home when
edi- tors
say, Scat!

CHURCH TROUBLE
SHOWED ME THE WAY

By Leslie E. Dunkin, Indiana

SINCE EARLY in my high school days I had known that nothing would satisfy me for my life work but writing. I went on to college, determined to take every course that would help me with my writing desires. On top of that I took reputable correspondence courses in writing, specializing in the production of fiction. Still, in five years of writing in all the time I could steal away from my necessary livelihood work, I had not sold one of my many manuscripts. Editors had sent occasional brief personal notes of regrets—"Sorry, but not quite"—but never a check.

What was wrong? Good English was in my stories. The technique of fiction-writing was there. So far as I could see, my manuscripts were mechanically correct. Therein lay the trouble—*merely mechanical*. The characters moved about on the stage of the stories, much like mechanical dummies. They lacked life.

During this time I had become interested in the activities of one of our local churches. We were having trouble with an Easter program by the Sunday school. An old stand-pat deacon was objecting to having a violin—"a devil's fiddle"—played in the church building. This narrow-minded objection had driven the daughter of another official of the church away from the church. She spent her Sundays at home reading modern fiction, instead of going to church.

"You know," declared her father, while we were worrying about our Easter program, "I've told my daughter she could find more thrilling and complicated situations in life all about her, waiting to be solved, than she could in that manufactured-life in those magazines and books. This is real life, while that's manufactured!"

I could not get the Easter program off my mind, so I went home and worked out a dramatic solution to our local problem. I pounded out my heartache and worry over our difficulty at that church in the form of a story. I changed names, locations, and details enough to guard against personal injury to anybody. What a relief to get it off my chest, even though merely on paper!

One week later the postman brought me a thin envelope from the editor. A check! A real check for my first story to be sold! Best of all, the editor wrote me a nice short letter, asking if I had any more stories that "lived" the way that one did, "When Betsey Spoke in Church."

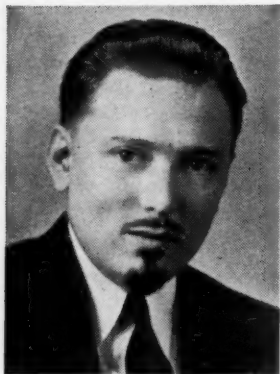
From that minute, I turned my writing-nose into a searching detective to find other life-throbbing situations and complications not in far-off New York City, but right in my own home and just around the corner in my own community. My writing turned the corner, too. I have sold over 200 short stories and over 1,000 feature articles, springing from life the way it is being lived right here. I write—fiction or non-fiction—what I live or what I see is being lived all around me.

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True, (Country Press) 1501 Broadway, New York, has raised its length requirements for first and third person fact detective stories, exposes of vice and graft, tales of high adventure, from 1000-5000 to 5000-6000. Horace Brown, editor, informs that they are also in the market for book-length stories, around 20,000 words.

CURE FOR MIKE-FRIGHT

... By ROBERT LESLIE BELLEM



Robert Leslie Bellem

A PULP - writer friend of mine, curse his ven- tricles, just sold a story to one of the big three slick weeklies. And now he's got the screaming me- emies because the editor of that hal- lowed magazine has asked for a series of yarns on the same general topic. My friend has sweated out his soul over a second effort for this market, and the script refuses to jell; he is up against a psychological stymie; in other words, he's suffering from mike-fright.

This particular author has been writing for the pulps over a period of several years and selling regularly. Being an experienced hand, he's untroubled by self-consciousness when he squats down to bang out an average action yarn.

He has an agent who's been placing his stuff. Recently my friend wrote a run-of-the-mine story and sent it, as usual, to this admirable ten- per-center. The agent pulled a fast one. In- stead of hawking the script to the ordinary pulp channels, he submitted it to a slick. And the slick countered with a perfectly beautiful rectangle of paper good for a staggering amount of the old lettuce, or folding money.

Of course, my pal had never thought of writing that story for one of the swellest mar- kets in the land. He had produced it wholly and without reservation as a pulp yarn. He was so surprised by the eventuating slick sale that he went out and got himself taken suddenly fried. I'd have done the same if it had hap- pened to me.

And now my pal thinks he's over a barrel. That slick editor wants more, and the author finds himself unable to crash through. He's written a follow-up story and it's terrible. He's ashamed to submit it and so would you be. It wouldn't sell to the cheapest of the half-cent, pay-on-publication pulps. In a word, it's lousy. Why?

Because my friend, in writing it, consciously

Bob Bellem has been a newspaper man for fifteen years. In the past ten, he has written and sold more than a thou- sand pulp stories, one novel, and at least two hundred trade journal articles. Since 1935, he has averaged a million words a year. Besides his own byline, he em- ploys fourteen different pseudonyms in- cluding Jerome Severs Perry, Ellery Wat- son Calder, Hamilton Washburn, and Rex Roberts.

aimed for that almighty slick market. And mike-fright got him. He was scared spitless every time he hit a comma on his typewriter, for fear the punctuation might be misplaced. His plot was labored and devious, his syntax was so polished that all the shine got rubbed off, and his dialogue was as unconvincing as a snowstorm in San Diego.

Do you know what I've advised the poor lug to do? I've told him: "Look. Forget this slick market. Nuts to it. Set your hips down to the old coffee-grinder and whang out a pulp yarn. This story your agent just sold to Mr. Big of the Magazine Field—it was supposed to have been a pulp effort, wasn't it?"

"Yes."

"And it went gloriously astray?"

"Yes."

"Okay. So you're shy one pulp story in your quota; one ordinary, every-day chunk of tripe which should have gone to the action thrillers. Get busy and replace it with a new one. Think about your slick market later, when you're feel- ing better."

If my friend takes this advice he'll get back into his accustomed groove. He'll bludgeon out one of his best woodpulp-formula stories; do a bang-up job. He'll send it to his agent. And I'll make book that the agent will write back: "This is even better than the one I sold to that slick mag. I'm sending it right over there and if it's rejected I'll masticate my chapeau, or benny."

So there you have it, you practitioners of the pulp-action art. I know that every last perspir- ing one of you entertains a secret ambition to crash the slicks. But in nine cases out of ten, whenever you write a slick-slanted script and submit it, the thing bounces with such speed that you feel like popping your biscuits. Which discourages the stuffing out of you. Am I right?

So the answer is this: don't slick-slant any- thing when you first write it. Aim your output down the same old alley where it's always gone. Then, when you turn out a particularly good

opus, don't send it to your regular pulp market. Polish it a little and send it to a slick. See what happens.

It'll have to be a good yarn, of course; slicks won't buy junk. But I'm assuming that you don't write junk. Not all the time, anyhow. And if you select the very cream of your pulp output and submit it to the smoothies, you might accidentally click. Who knows? It's worth the gamble. If you draw a rejection, you can always sell the story to your regular editor.

The same thing applies to those of you who are now selling to the lesser pulps, and who'd like to crack the better ones. A few years ago I was landing sporadic checks from magazines of which the majority lacked prestige. I happened to meet an editor whom I'd always greatly admired. He was about to launch a new string of pulps based on a brand-new idea, and he invited me to submit some material to

him.

I went home and tried. The ordure I turned out was foul beyond describing. In despair I gave it up and went back to writing for my regular markets—the ones I knew I could hit, because I was doing it frequently.

One day I looked over a finished script; a yarn I'd written without self-consciousness because it was aimed at a magazine that was buying my stuff all the time. As Bellem junk goes, it wasn't a bad story. So, instead of sending it to the publication for which it had been written, I made a few changes, took a chance and mailed it to the editor of that newly-launched outfit.

He bought it. And I've been selling regularly to him ever since. In fact, he absorbs most of my output. I've lost my mike-fright as far as he's concerned. And you can do likewise.

If not, sue me.

THE HOBBY FIELD

... With 37 Markets for Photos and Articles

This is an AUTHOR & JOURNALIST staff-prepared report.

The hobby has become, like hot dogs and hamburgers, a part of American life. Interested in his own hobby, the average man (or woman) is interested in the hobbies of others. Newspaper editors recognize this, and frequently publish pictures of people engaged in unusual hobbies. Many conduct hobby departments. Magazines have sprung up devoted wholly to hobbies, and the people who pursue them. Homecraft is a popular subject.

Seldom is a personality story published without at least one picture of the subject engaged in his favorite hobby.

Juvenile magazines are interested in hobbies, fully detailed and illustrated, that boys and girls can take up.

Many trade journals openly seek pictures of men prominent in the specific trade, engaged in their favorite hobby. Others, not requesting such material, often use such pictures to illustrate a feature story on a man and his business, or often will run a lone hobby picture, if the subject be of a man sufficiently important in the trade.

Pictures of men or women engaged in unusual hobbies have far greater appeal to editors than pictures of people engaged in the more common hobbies of fishing, hunting, gardening, golfing, etc.

For the candid camera enthusiast, the field

is a wide one. Wherever he goes, he may find material for a hobby story. A real hobby personality picture must look natural, caught-in-action, whether it is a snapshot, or a carefully posed time picture. There must be no incongruities, no well-creased trousers and unwilted collar in the midst of a stiff mountain climb, no shoes polished to a picturable shine beside a roaring mountain stream.

All America, young and old, male and female, is interested in hobbies. A magazine, or a newspaper, may not say it uses stories of hobbies or pictures of personalities engaged in unusual hobbies, but if the hobby is unusual enough, if the story behind the hobby is of sufficiently wide interest, and the picture itself is one to catch the eye and hold the attention, it may buy that personality-hobby feature.

Following is a list of magazines and newspapers that have recently told the AUTHOR & JOURNALIST of their interest in photo-illustrated hobby articles or photos of individuals with unusual hobbies:

American Farm Youth, Jackson at Van Buren, Danville, Ill. Photos of individuals with unusual hobbies, 100-500. Robert Romack. 1/4c, photos 50c-\$2.00.

Arcadian Life, Caddo Gap, Ark. Short illustrated articles on folk lore, especially concerning the Ozarks. Photos of Ozarkians with unusual hobbies. O. E. Rayburn. 1/2c, photos \$1 up.

Railroad Magazine, 280 Broadway, New York. All kinds of railroad hobbies—NOT non-railroad hobbies—of railroad men. 500-1000, in rare instances longer. Query editor first. Freeman H. Hubbard. Usually \$3 each.

Boys' Life, 2 Park Ave., New York. Uses page layouts of photos of hobbies and other items of boy interest. N. T. Mathiews, Asst. Ed. Photos \$5.

The Jewish Forum, 305 Broadway, New York. Photo-illustrated hobby articles of specifically Jewish interest, 1000-2000. I. Rosengarten. \$3 per 1,000 words, photos \$1 up.

The Home Desirable, 75 East Wacker, Chicago. Good, well-illustrated features, 900 words, 2-4 photos. Hobby features might fit. Louise M. Comstock. Good rates.

Michigan Farmer, Detroit, Mich. Any hobby article must be brief, and closely related to agriculture. Milon Grinnell. \$3 column, photos \$1-\$2.

Hardware Age, 239 W. 39th St., New York. Photos of men connected with the hardware trade engaged in unusual hobbies, 100-150. Kenneth A. Heale, Assoc. Ed. \$5.00.

Feedstuffs, 118 So. 6th St., Minneapolis. Uses photo-illustrated hobby articles only if they are of definite news value. Picture rate not stated. H. E. Yantis.

Collegian Press, 22 W. 48th St., New York. Uses hobby pictures, but goes only to college-undergraduates. No payment stated.

Mechanix Illustrated, 1501 Broadway, New York. Uses many photo-illustrated hobby articles, 200-2000. Cliff Taylor, Assoc. Ed. Special need—short features for 1 and 2 pages, also 1- and 2-picture news shorts, 100-250 words. 2c, photos \$3-\$5.

Modern Pharmacy, 12 E. 41st St., New York. Photos of pharmacists with unusual hobbies, and well-illustrated, business-boosting, pharmacy articles, 50-1000. Allen Klein. 2c, photos about \$3.

Sunset Magazine, 576 Sacramento St., San Francisco. Uses a few illustrated hobby articles about Westerners, 100-900 words. Walter L. Doty. 2c, photos \$1-\$5.

The Northwestern Miller, 118 So. 6th St., Minneapolis. Photos of millers with unusual hobbies, and other photos, with brief text, if of interest to the flour, feed, grain, and baking industries. C. K. Michener, Mng. Ed. \$5 for brief text and photo.

The Wind-Up (Baseball) and *The All American Huddle* (Football), 806 4th St., NE, Minneapolis. Might be interested in photo-illustrated hobby articles if they pertained to baseball or football, 200-500 words. Better query first. Stan W. Carlson. 1/2c, photos \$1-\$5, depending on merit.

Skating, 1 Telford St., Boston, Mass. Will use photo-illustrated hobby articles only when they deal with figure skating. 100-600 words. Rates not stated.

Yankee, Inc., Dublin, N. H. Very rarely uses photo-illustrated hobby articles of strictly New England interest. Benjamin M. Rice. 1c, photos \$1-\$3, depending on size and quality.

Collegiate Digest, 323 Fawkes Bldg., Minneapolis. Will consider any pictures on hobbies or any subject that has college angle. Action pictures preferred. Adequate captions must be furnished. Norman Lea. Photos \$3, Pub.

The Alaska Sportsman, Ketchikan, Alaska. Uses photos of Alaskans having unusual hobbies. Would use photo-hobby article on photography in Alaska only. Emery F. Tobin. 1/4c, photos 50c-\$2.00.

Philadelphia Evening Ledger, Philadelphia, Pa., has a hobby editor. Rates for material not stated.

Popular Mechanics, 200 E. Ontario St., Chicago. Not interested in hobby photographs, generally, but does use illustrations and descriptions of hobbies which have a mechanical angle to them, and for which the materials to carry on the hobby are available generally so that any reader who might care to do so could follow it himself. H. W. Magee. \$5 for illustration and short description.

The American Hobbyist, Hobby Guild of America, 34 W. 33rd St., New York. Well illustrated articles of general interest on hobbies, 500-1000; news items on hobby activities, 50-100. 1/2-1c, photos \$2.50, after Pub. (This was formerly "The Hobby Parade," and is published quarterly. A. O. Bassuk is editor.)

Register-Tribune (Sunday Feature Section), Des Moines, Iowa. Occasionally uses photo-illustrated hobby articles, 500-1500. Rate varies, depending on whether material is used in roto or magazine section. Ken Clayton, Sunday Feature Ed.

Community Jeweler, 112 So. 6th St., Philadelphia. Lansford King. Pays \$3 to \$5 for pictures of outstanding jewelers taken outside of business hours, i.e., when engaged in their favorite hobbies.

Better Homes & Gardens, 1714 Locust St., Des Moines. Frank McDonough. Uses "whims and hobbies" squibs with proof. \$2 each, Pub.

The Home Craftsman, 115 Worth St., New York. Illustrated articles of interest to the "make-it-yourself" hobbyist. H. J. Hobbs. 1/2c, photos \$2 up, Pub.

Mechanix Illustrated, 1501 Broadway, New York. Illustrated how-to-build projects for the home work shop and tips from photographers. Robert Hertzberg. Good rates, Acc.

Model Airplane News, 551 5th Ave., New York. Illustrated articles of interest to model airplane hobbyists. 1c, Pub. Photo rates not stated.

Modern Screen, 149 Madison Ave., New York. Hobby pictures to illustrate movie fan personality articles. Pearl Finley. Good rates, Acc.

Automobile Trade Journal, Chestnut & 56th St., Philadelphia. Might be interested in hobby pictures of automobile dealers if hobby was closely allied to automotive trade.

Modelmaker, Wauwatosa, Wis. Hobby articles on live steam models and other model engineering subjects. A. C. Kalmbach.

Natural History Magazine, 79th St. and Central Park W., New York. Illustrated articles of, by, and for people who have made study of wild life a hobby. Photo-series taken by such hobbyists. Edward M. Weyer, Jr. 1/2c, Acc.

Radio News, 608 S. Dearborn St., Chicago. Interested in technical discoveries—made by radio hobbyists. B. G. Davis. 1/2-1c, Acc.

Sports Trails, Hummels Wharf, Pa. Uses short photo-illustrated hobby articles on hunting, fishing, shooting, camping, boating, etc. D. E. Fisher.

Youth Magazine, Huntington, Ind. Hobby articles must be of type to be of special interest to young people, 16 to 25. Tess Marie Gorka, Assoc. Ed. 1/2c, photos \$1-\$3.

Boys' World, Elgin, Ill. Uses single pictures of boys who are doing interesting things, and 1000-word articles with pictures of same general type as articles used in *Popular Mechanics*. 50 words and 1 photo, \$2.

American Girl, 14 W. 49th St., New York, uses photo-illustrated hobby articles, to 2000. Anne Stoddard.

THE STUDENT WRITER

CONDUCTED BY WILLARD E. HAWKINS

This series, by the founder of *The Author & Journalist*, began in the September, 1938, issue. The first twelve lessons are now available in book form under the title, "The Technique of Salable Fiction." (\$1.00 postpaid). The purpose is to discuss fundamentals of fiction technique from a standpoint that will prove helpful to the professional as well as the beginner.

XXI—DESCRIPTION THROUGH SUGGESTION

A basic principle introduced in our last preceding lesson could be summarized in that familiar aphorism of physics, "Nature abhors a vacuum."

The picturizing faculty of the mind intuitively tries to fill in any gap left in the author's description of an object or scene. If clues are present in the context, it seizes upon them and, by a process of seemingly instantaneous reasoning, eliminates the unlikely possibilities and supplies missing details.

Even if the context supplies no clues, the picturizing faculty does its best to make the concept tangible by reducing it to something definite. We see this demonstrated in states wherein our conscious faculties are not too active—in dreams, or when our minds are dulled by illness, or when under the influence of drugs. A sick woman was told that a special nurse had been engaged to take care of her. When the slender, youthful nurse arrived, the patient was quite bewildered. "I was sure she would be a heavy-set middle-aged woman," she protested. The uninhibited picturizing faculty of her mind had created a definite concept when the word nurse was mentioned—not of just any nurse but of a specific individual.

In dreams we often reduce abstractions to concrete form by personifying them. Some dreaded ordeal becomes a menacing person or possibly an animal. Again, there is a dream synthesis which attempts to combine two or more persons into one. The writer has waked up with the memory of having been talking to a man who was his father and yet at the same time was somehow a police officer. Undoubtedly the idea of authority, which they represent, was back of the attempted synthesis.

Such examples—and it is hoped that the reader will amplify them from personal experience—are exceedingly helpful in arriving at a realization of the way in which the image-making faculty of the mind works. The faculty appears to be an attribute of the subconscious mind. Like other subconscious faculties, it is inhibited—suppressed—by the active conscious mind. Only when the conscious mind relaxes its control—as in dreams, in weakening illness, or in trance states—which may include day-dreaming, meditation, or the like—do we become aware of its actual tendencies.

One of these tendencies, as we have already discovered, is to try to present a clear image whenever a concept is presented. Even with so indefinite a concept as "authority" it struggles to produce an image—and, as in the instance cited, wavers between symbols such as one's father and a policeman. Given the slightest clue, it will pattern its concept accordingly, making logical deductions from the premises involved. It seems fairly evident that the apparent absurdities of dream experiences are attempts to rationalize incongruous or contradictory concepts.

For purposes of this discussion it may be assumed—and undoubtedly is susceptible of demonstration—that everything which the subconscious mind does when it is uninhibited, it also does—or tries to do—when the conscious mind is awake. The difference is that the process takes place below the surface level of our awareness.

It has been brought out in our previous discussions of the subconsciousness (Lesson V) that the thoughts of the subconsciousness rise to the surface only when the conscious mind relaxes its control. The previous discussion applied this to the creative faculties. Here, our application is to the phenomenon that takes place in the mind of the reader.

One of the things that happens when a reader becomes engrossed in a piece of fiction is that the conscious mind becomes to some degree quiescent. With the conscious mind lulled into quietude, the images presented by the subconsciousness take on life and vitality—or rather, the reader becomes more fully conscious of them. The result is an illusion of reality. The reader sees the story incidents as actually transpiring before him—even becomes participant in the events. He is "lost in the story" and may feel bewilderment when brought back to the world of reality.

To induce this state in the reader, in which the conscious mind is relaxed and the subconscious mind is activated with images which make the story a reality before him, is the aim of every author. The magic of words can accomplish it—not so much by describing or presenting the images in detail as by suggesting them.

The secret involved in suggestion has already been stated: "Nature abhors a vacuum." The picturizing faculty intuitively tries to fill in any gaps left in an author's description. We rarely stop to realize how constantly this faculty is taken for granted. Let us employ another example:

The chicken ran in front of the automobile.

This describes an incident. If we analyze the words themselves, we have an extremely incomplete scene. We have a chicken—but whether hen or rooster, whether white, brown, black, or spotted, whether full-grown or in the pin-feather stage, we do not know. It is running, but whether on land, water, or empty air, we do not know. It is in front of an automobile, but what make or style of car, whether new or old, in motion or standing still, whether occupied or not, we have no knowledge.

Yet it is safe to say that the statement evokes a fairly clear picture in the mind of the average reader. If we analyze the picture, we will be surprised by its detail. Most of us have seen chickens trying to run across roads in front of automobiles, and from memories of such incidents and our general knowledge of the surroundings in which they take place, our imaging faculties fill in the logical details, just as air, water, or any available form of plastic matter, rushes in to fill a physical vacuum.

We instinctively picture an automobile in motion and of fairly specific type and put a driver behind the wheel. (For no particular reason that he can think of—although probably some memory association is involved—this writer visions an old-fashioned open touring car with a young man driving and a girl beside him.) We put the automobile on a solid road in a setting of some kind—probably a farm scene, since chickens are indigenous to farms, with fields and typical farm buildings in the background. We put a sky overhead. We picture some fairly distinct kind of a chicken, probably full-grown. We are vaguely conscious of its terrified squawking.

The picture, it is true, is dream-like and lacking in details. It is far more like an impressionistic painting than a photograph. The mental picturizing faculty demands that the canvas be filled, but is satisfied with broad outlines. And this is fortunate for the author, because when later details are added they will probably fit into the pattern of the reader's image without involving its reconstruction. There is a danger, however, in relying too much upon the reader's tendency to fill in details. He may supply important details that conflict with the author's intent.

Suppose, for example, that the reader has visualized a shiny new sport roadster as the automobile. This is of little consequence, provided that the car is never to be mentioned again. In that case it does not greatly matter what the author intended. But suppose that later on, the driver brings his "dilapidated old Ford touring car" to a stop. Immediately, the reader is forced to revise his concept. He must cease thinking of the car as a shiny sport roadster and reorient his images around a battered touring car. He must mentally review the previous incidents in which the car has appeared and try to create a new set of memories concerning them. The memory of the chicken crossing the road in front of the new sport roadster must be erased and supplanted with a similar picture involving the old car. The concept of the driver must also be altered—he must be the sort of person who would be driving a dilapidated car, instead of the dapper, well-groomed owner of an up-to-date model.

To avoid such confusion—often fatal to story vividness—the right suggestion should be given in the first place. Assuming this to be the first reference to the car, the phrase previously employed should read:

The chicken ran in front of the dilapidated touring car.

This should suffice for the first mention. It is not necessary to be elaborately specific. The important thing is to insure that suggestions in the right direction are given. If later details are added which conform to the broad, impressionistic pictures which will be created by these suggestions, they will cause no confusion or blurring of the picture. The words instanced above will create in the reader's mind the general appearance of dilapidation, but not the fact that the spokes of the left hind wheel are reinforced with baling wire. When the author supplies such details later on, they will merely help to make the picture clearer.

Proceeding from the general to the particular follows sound principles of psychology. The author who employs this method is quite likely to receive credit for vivid descriptive ability, when as a matter of fact he employs very little description. In line with this psychology, we first suggest, in the chicken incident, that the automobile is a dilapidated touring car. Later on, when the driver alights from the car, we have him glance at the left hind wheel to assure himself that the baling wire still holds the broken spoke together. Still later, we have him stop to fill

the leaky radiator, and perhaps further on we have him avoid a bad stretch of road in order to favor his worn tires.

Each reference of this kind brings to the reader's mind a revived image of the old touring car, with an added detail or so, and makes him better acquainted with it.

The secret of vivid description through suggestion may be summed up in the selection of words and phrases which offer outlines that can only be filled in with pictures coinciding in general with the author's concept. The reason for blurred writing is likely to be due to one of the following violations of the principle:

1. The author attempted to describe the picture in too great detail at the outset. In attempting to synthesize the catalogue of details into a whole, the picturizing faculty of the reader became confused.
2. The author used unfamiliar terms or referred to scenes or objects with which the reader could not reasonably be expected to be familiar.
3. The author gave a general suggestion to the reader at the outset which was capable of arousing a wide range of possible pictures. Later on, some of these possible pictures were contradicted by specific references. (As, for example, our possible sport roadster which was contradicted by a specific old touring car.)
4. The author failed to observe the principle of proceeding from the general to the particular. A picture may be built up by assembling parts, but the parts have more meaning and significance when they fit into what has already been grasped as a whole.

PRACTICE SUGGESTIONS

1. Make a study of your dreams, noting especially (as you recall them) the clarity of the pictures involved, the amount of detail in central figures and backgrounds. Do you find examples of symbolism—in which your imaging faculties have personified abstract ideas—such as dangers threatening you, matters over which you have been worrying, or the like? Do you recall any synthesized images, in which two or more things or persons seemed to be combined—and if so can you suggest the common idea which caused your subconscious mind to associate them?
2. Read some of the authoritative works on dream consciousness, such as Sigmund Freud's, "The Interpretation of Dreams," A. A. Brill's "Dreams and Their Relation to the Neurosis," and allied works of Alfred Adler, C. G. Jung, and others.
3. Take phrases similar to the "chicken crossing the road" phrase in this lesson—making them up or selecting them from your reading—and analyze them to observe how much the author leaves to suggestion.
4. Find examples in your reading in which the author gives a general picture, then fills it out with details incidentally added later on. Do these later details conflict with or coincide with your first impressions?

(Next Month: Character Visualization)

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The Literary Universalist, Midlothian, Ill., is, as yet, a part-print, part-mimeograph publication, paying very little for material used— $\frac{1}{4}$ cent, but occasionally $\frac{1}{2}$ cent. Says Robert Eugene Andre, editor, "Stories must be reverberating. They must be given O. Henry treatment or Edith Wharton culture, with intensity, nostalgia, or 400 tone. We make no payment for poetry."

Everyday Photography, 67 W. 44th St., New York, is no longer a market for cartoon ideas.

Hygeia, The Health Magazine, 535 No. Dearborn St., Chicago, reports it is paying on acceptance now.

THE AUTHOR & JOURNALIST'S QUARTERLY LIST OF JUVENILE MARKETS

JULY, 1940

GENERAL FIELD

BOYS AND YOUNG MEN

American Boy, The, 7430 2nd Blvd. Detroit, Mich. (M-20) Boys, high-school and college age. Short-stories up to 4500. Western, mystery, sports, detective, etc. Humor. Non-fiction up to 2500. Fillers 300, with action photos on achievements of boys; picture spreads. Franklin M. Reck, Mng. Ed. 2c up, Acc.

American Farm Youth Magazine, Jackson at Van Buren, Danville, Ill. (M-10) Outdoor, rural, modern agricultural articles 100-1000, adventure, mystery, action short-stories 1000-4000, adventure novelettes 6000-12,000, jokes; short-stories 100-350. Robert Romack. ¼c up, photos 50c to \$2, Pub.

American Newspaper Boy, 416 N. Marshall St., Winston-Salem, N. C. (M) Short-stories, newspaper carrier boy characters, by authors familiar with work of modern newspaper boys; adventure stories of appeal to young men and older boys, 2000-3000, \$10 per story, Acc.

Boys' Life, 2 Park Ave., New York. (M-15) Boy Scouts publication, ages 14 to 18. Outdoor adventure, sport, achievement short-stories 2000-4000; serials 2 to 4 installments of 5000. James E. West, Ed.; Irving Crump, Mng. Ed. 1½c up, Acc. (Well stocked.)

Open Road for Boys, 729 Boylston St., Boston. (M-10) Older boys' interests. Aviation, sport, adventure, humorous short-stories 2000-3500; serials up to 40,000; articles 1000-1500. Unusual photos. Clayton H. Ernst, ½c up, Pub. or Acc.

GIRLS

American Girl, (Girl Scouts, Inc.) 14 W. 49th St., New York. (M-15) Girls, ages 10 to 18. Action short-stories 2500-3700; articles 1500-3000. Anne Stoddard. 1c up, Acc.

BOYS AND GIRLS

Child Life, (Rand, McNally & Co.) 536 S. Clark St., Chicago. (M-25) Ages up to 12. Short-stories, articles, poems, usually planned with editor, up to 1800. Wilma McFarland. ½c up, Acc. (Overstocked.)

Children's Play Mate Magazine, Cleveland, Ohio. (M-15) Mystery, adventure, historical, foreign short-stories for boys and girls 10 to 14, 1800 wdr.; nursery stories for children 5 to 9; 500-1000; cartoons. Esther Cooper. Fiction usually 1c, Pub.

Jack and Jill, (Curtis) Independence Sq., Philadelphia. (M-25) Juvenile short-stories under 1000, articles 500, verse, art work. Ada C. Rose. Rates not stated.

Story Parade, 70 5th Ave., New York. (M-20) Children 8 to 12. Not in the market.

Young America, (Eton Pub. Corp.) 32 E. 57th St., New York. (W-5) Young people 8 to 18. Short-stories 2000, broadly educational background. Winthrop Brubaker. 1c, Acc.

Youth Today, 250 Park Ave., New York. (M-25) Reprint articles of interest to boys and girls, 13 to 19. Will consider original articles, 1500; short-stories 2500, but not the usual "juvenile" material. Harry Miller. 1c, Pub.

COMIC AND CARTOON MAGAZINES

Acc Comics, **King Comics**, **Magie Comics** (David McKay Co.) 604 S. Washington Sq., Philadelphia, Pa. (M-10) Cartoon strips chiefly obtained from King Features Syndicate; some original work. Feature pages; juvenile serial stories, 6 parts, 2500 words each. Margery McKay. Good rates, Acc.

Circus, (Globe Syndicate) 16 E. 48th St., New York. (M-10) Cartoons, comics, puzzles, prize contests. Rates not at hand.

Champion Comics, (Worth Pub. Co.) 1 E. 42nd St., New York. 2-Page Story synopses for boys, 10 to 16 years; original comic scripts (write for directions). Leo Greenwald, \$10 per story, Acc.

Crackjack Funnies, Super Comics, (Whitman Pub. Co.) Poughkeepsie, N. Y. (M-10) Cartoons, comics, principally from syndicates, adventure serials. Rates not at hand.

Detective Comics, **More Fun Comics**, **Adventure Comics**, **Action Comics**, (Detective Comics, Inc.) 480 Lexington Ave., New York. (M-10) Original narrative stories. Whit Ellsworth. (No new material solicited.)

Famous Funnies, 50 Church St., New York. (M-10) Cartoon strips obtained from regular sources; considers original work. Harold A. Moore. Action short-stories 1500. \$35 each, Pub.

Feature Comics, (Comic Favorites) 369 Lexington Ave., New York. (M-10) Comic strips, chiefly of syndicated origin. Rates not at hand.

Funny Picture Stories, **Little Giant Comics**, **Little Giant Movie Funnies**, **Funny Pages**, (Centaur Pubs.) 461 8th Ave., New York. Cartoons, comics, mystery and adventure short-stories. Payment on Acc.

Future Comics (David McKay Co.), Washington Sq., Philadelphia. Uses four-part serials of 10,000 words per installment. Margery McKay.

Mickey Mouse Magazine, (K. K. Pubs., Inc.) 1270 6th Ave., New York. (M-10) Not in the market.

Popular Comics, **The Funnies**, **The Comics**, (Dell) 149 Madison Ave., New York. (W-10) Comic-strip material, chiefly furnished by syndicate or staff artists. Victor Bloom.

Master, Whiz, Slam-Bang, (Fawcett) 1501 Broadway, New York. Staff prepared.

Shadow Comics, (S. & S.) 79 7th Ave., New York. Requirements and rates not at hand.

Thrilling Comics, (Thrilling) 22 W. 48th St., New York.

Tip Top Comics, **Comics on Parade**, (United Features Synd.) 220 E. 42nd St., New York. (M-10) Comic strips, cartoons, and cartoon ideas, juvenile jokes. Ken Steffen.

RELIGIOUS PUBLICATIONS

SENIOR AGE (16 years up)

(Boy and Girl)

Challenge, (Presbyterian Pubs.) 73 Simcoe St., Toronto, Canada. (W-3) Young people, 16 years up. Adventure, achievement, moral short-stories 2500-3000, articles 500-1000, fact items, fillers. N. A. MacEachern. Varying rates, Pub.

Classmate, (Methodist Book Concern) 420 Plum St., Cincinnati. (W-5) Young people 18 and over. Not interested in unsolicited material. A. D. Moore.

Epworth Herald, 740 Rush St., Chicago. (2-M-6) Articles and short-stories of interest to young Methodists, high school, college ages, 800; serials 5000; nature, religious verse up to 20 lines; photos. W. E. J. Gratz. About ½c, verse about 15c line, Pub.

Epworth Highroad, (Whitmore & Smith) 810 Broadway, Nashville, Tenn. (M) Young people 16 to 24. Short-stories 2500-4000; serials, 4-6 chapters; illustrated articles 1000-1800; striking photos. Miss Rowena Ferguson. ½c up, Acc.

Forward, (Presbyterian Bd. of Christian Education) 910 Witherspoon Bldg., Philadelphia. (W) Young people, 18 to 23 years. Short-stories 3000; serials 6 to 10 chapters, 3000 each; illustrated articles 1000; editorials 400-800; young viewpoint, interesting style. Park Hays Miller. 50c per 100 words, Acc.

Front Rank, The, (Christian Bd. of Pub.) Beaumont and Pine St., Louis, Mo. (W) Young people and adults. Moral short-stories 2500-3500; serials 20,000-25,000; illustrated articles; poems; fillers; photos. \$3.50 per M. Acc.

Onward, (United Church Pubs.) 229 Queen St. W., Toronto. (W) Young people. Short-stories, articles, serials, verse, nature and science material. Archer Wallace. ½c, Acc. (Overstocked.)

Onward, Box 1176, Richmond, Va. (W-3) Presbyterian young people. Character building short-stories, serials, articles, editorials. Miss Clarabel Williams. Rates not stated. (Overstocked.)

Our Young People, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Young people 13 to 20 and older. General miscellany. Low rates, Acc.

Sunday Companion, The, 261 Broadway, New York. (W) Catholic juvenile for parish schools. Fiction; current events, miscellany. M. A. Daily. Rates not stated.

Try, (Baptist Sunday School Board) 161 8th Ave., N., Nashville, Tenn. (W) Young people, 17 years up. Adventure, achievement, short-stories 1500-3500; serials 8-10 chapters, 2500-3000 each, descriptive, biographical, travel articles up to 2000 (authorities must be cited); verse; short editorials 200-500. Wallace Greene. ½c, verse \$1 to \$2.50, Acc.

Watchword, The, (United Brethren Pub. House) 240 W. 5th St., Dayton, O. (W) Young people. Short-stories 1500-2500; serials, miscellany. E. E. Harris. \$1.50 to \$2 per M. Acc.

Young People, (Am. Baptist Pub. Soc.) 1701-1703 Chestnut St., Philadelphia, Pa. (W) Young people over 15. Clean, wholesome short stories 2000-3000; serials 4-8 chapters, 2500-3000 each; fact, hobby, how-to-do articles, preferably illustrated, 100-1500; news articles about young people; verse, high literary standard. Stanley A. Gillet. \$3 and up per M, according to nature and quality of material. Acc.

Young People's Paper, (Am. Sunday School Union) 1816 Chestnut St., Philadelphia. (W) Late teen ages. Interdenominational feature and inspirational articles; short-stories up to 2500; serials 13,000; fillers 200-800, \$1 to \$5 per M, Acc.

Young People's Weekly, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Ages 18 to 25. Short-stories 2500; serials 2 to 6 chapters of 2500; popular articles with photos 1000; editorials 100-400. Good rates. Acc.

Youth, Huntington, Ind. (W) Short-stories 2000; articles of general interest to young people 16 to 25 yrs. 800. Cartoons, cartoon ideas. Paul Manoski, Tess Marie Gorka. Indefinite rates, Pub.

INTERMEDIATE AGE (12 to 18)

(Boy)

Boy Life, (Standard Pub. Co.) 8th and Cutter Sts., Cincinnati. (W) Boys 13 to 17. Wholesome short-stories 1800-2000; serials, articles, miscellany. ½c up, Acc.

Boys' World, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Boys 13 to 18. Short-stories 2500-3500; scientific and vocational news items with photos; youth opportunity articles 1000 words with several photos; verse; jokes. Good rates, Acc.

Canadian Boy, (United Church Publications) 299 Queen St. W., Toronto, Canada. (W) Teen-age boys. Short-stories, serials, verse, photos. Archer Wallace. ½c, Acc. (Overstocked.)

Catholic Boy, The, 1300 Foshay Tower, Minneapolis, Minn. (M-10) Wholesome action short-stories 2200-2800; articles for boys. J. S. Gibbons. ¼ to 1c, Pub.

Pioneer, (Presbyterian Bd. of Christian Education) 910 Witherspoon Bldg., Philadelphia. (W) Boys 11 to 15. Short-stories 2500-3000; serials 4 to 10 chapters 2500-3000 each. Illustrated articles 700-1200; non-preachy editorials; cartoons; occasional verse. Park Hays Miller. \$5 per M., photos 50¢ up. Acc. (Well stocked on articles and serials.)

Target, (Methodist Book Concern) 420 Plum St., Cincinnati. (W-2) Boys 12-14. Alfred D. Moore. No unsolicited material.

(Girl)

Canadian Girl, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Teen-age girls. Short-stories, serials, verse, photos. Agnes Swinarton. ½¢. Acc.

Girlhood Days, (Standard Pub. Co.) 8th and Cutter Sts., Cincinnati, Ohio. (W) Girls 13 to 17. Wholesome short-stories 1800-2000; serials; miscellany. Maud V. House. ½¢ up. Acc.

Girls' Companion, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Girls 14 to 17. Short-stories 2000-2500; illustrated occupation articles 200-750; editorials 50-150. Good rates, Acc.

Portal, (Methodist Book Concern) 420 Plum St., Cincinnati, Ohio. (W-2) Girls 12-14. No unsolicited material.

Queens' Gardens, (Presbyterian Bd. of Christian Education) 910 Witherspoon Bldg., Philadelphia. (W) Girls 12 to 15 Short-stories 2500-3000; serials 4-8 chapters, 3000 each; illustrated articles, editorials, verse, cartoons. Park Hays Miller. \$5 M., Acc.

(Boy and Girl)

Ambassador, The, (Baptist Sunday School Board) 161 8th Ave., N., Nashville, Tenn. (W) Ages 13 to 17. Short-stories of present-day life, school, mystery. 2500-3500; illustrated vocational, travel, topographical articles 1500-2000; poems up to 4 stanzas. (Give source on factual material.) Novella Dillard Preston. ½¢. Acc.

Cargo, (Whitmore & Smith) 810 Broadway, Nashville, Tenn. (W-75¢) Teen-age boys and girls. Short-stories 2500-3500; serials 3 to 10 chapters, usually on assignment; illustrated articles; striking photos. Rowena Ferguson. ½¢ up. Acc.

Christian Youth, 321 N. 12th St., Philadelphia. (W) Teen-ages; interdenominational. Wholesome short-stories with Christian teaching and uplift 2000-2200; fillers; nature, fact, how-to-make-it articles 300-1000; Bible puzzles. Charles G. Trumbull; John W. Lane, associate. \$10 a story, fillers \$1 to \$4, puzzles 50¢ to \$1. Acc.

Friend, The, (United Brethren Pub. House) Dayton, Ohio. (W) Boys and girls' moral, educational short-stories 1000-2500; serials 2 to 8 chapters; informational, inspirational articles 100-800; short verse. J. W. Owen. \$1 to \$5 per story, poems 50¢ to \$2. Acc.

Highway, (Christian Bd. of Pub.) Beaumont and Pine Sts., St. Louis, Mo. (W) Boys and girls, 12-18. Short-stories not over 2500; serials. 8-12 2500-word chapters; poems up to 20 lines; illustrated articles 100-1000. Frances Woolery. \$3.50 per M. Acc.

Lutheran Young Folks, (Lutheran Pub. House) 1228 Spruce St., Philadelphia. (W) Boys and girls over 14. Illustrated descriptive articles; short-stories 3000-3500; serials 6-12 chapters. Fair rates, Acc.

Sunday School Messenger, (Evangelical Pub. House) 3rd and Rely Sts., Harrisburg, Pa. (W) Young people, 12 to 17. Short-stories 1800; serials; nature, science, religious articles; verse, editorials 300. W. E. Peffley. \$1.25 per M. Acc.

Teens, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia. (W) Boys and girls, high school age. Clean, wholesome short-stories 1500-3000, boy and girl characters; serials 4-10 chapters, 2500 each; inspirational, fact, hobby, how-to-do articles, preferably illustrated, 100-1500; news articles about young people; verse, high literary standard. \$4.50 per M. Acc.

Venture, (Evangelical & Reformed Church) 1724 Chouteau Ave., St. Louis, Mo. (W) Early teen-age adolescents. (No MSS. needed at present.) Fred E. McQueen.

Young Canada, (Presbyterian Publications) 73 Simcoe St., Toronto, Ont., Canada. (W-62) Junior teen-age boys and girls. Short-stories 2000; short articles on invention, popular science, achievement, nature, foreign lands, etc., up to 500. N. A. MacEachern. M.A. Varying rates, Pub.

Young Catholic Messenger, 124 E. 3rd St., Dayton, Ohio. (W) Boys and girls, junior high age. Short-stories up to 1200. Cartoon ideas. Mrs. Mary Pfauum Fisher. 1¢. Acc. (Slow.)

Young People, The, (Augustana Book Concern) Rock Island, Ill. (W) Articles and short-stories, serials, Christian ideals for children 11 to 16; photos. Low rates; payment quarterly.

Young People's Friend, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W) Moral, character-building, religious short-stories 1000-2500; serials 8 to 15 chapters; verse 3 to 8 stanzas. Ida Byrd Rowe. \$3 per M. Pub.

Young People's Standard, (Nazarene Pub. House) 2923 Troost Ave., Kansas City, Mo. (W-5) Short-stories up to 2500; articles up to 1200; verse up to 16 lines, fillers. Sylvester T. Ludwig. \$2.50 per M. verse 10¢ line, Acc. (Overstocked.)

Youth's Comrade, The, (Nazarene Pub. House) 2923 Troost Ave., Kansas City, Mo. (W-5) Boys and girls, teen ages. Short-stories 2500, also 800-1000; serials, verse, news items, art work, religious and out-of-door subjects. Miss Edith Lantz. \$2.50 per M. Acc.

JUNIOR AGE (9 to 12)

(Boy and Girl)

Boys' and Girls' Comrade, (Gospel Trumpet Co.) 5th and Chestnut, Anderson, Ind. (W) Ages 9 to 15. Stories of character building or religious value 1000 to 2000; serials 5 to 10 chapters; verse 2 to 6 stanzas. Ida Byrd Rowe. \$3 per M., photos 50¢ to \$2. Pub.

Children's Friend, The, (Augsburg Pub. House—Lutheran) 425 S. 4th St., Minneapolis, Minn. (W) Articles, stories for ages 9-12, religious note liked; photos to illustrate. John Peterson. \$2.50-33 per M, 10th of Mo. after Acc.

Explorer, The, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Boys and girls 9 to 11. Short-stories, serials, verse. Agnes Swinarton. ½¢. Acc.

Institute Leaflet, (Gen'l Bd. of Rel. Ed.) 604 Jarvis St., Toronto, Canada. (W) Boys and girls, 9 to 11. Short-stories 1200, serials, verse. Rev. D. B. Rogers. ½¢, payment quarterly.

Juniors, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia. (W) Boys and girls 9-12. Short-stories, Christian point of view, boy and girl character, 900-2500; serials 6-10 chapters, under 2500 words each. Educational articles 1000. Some poetry. Approx. \$4.50 per M. Acc.

Junior Catholic Messenger, 124 E. 3rd St., Dayton, Ohio. (W) Boys and girls 3rd and 4th grade age. Short-stories, simple vocabulary 600-800; articles 600; serials up to 6400; short, fillers, jokes, verse, 12 lines. Mrs. Mary Pfauum Fisher. ½ to 1¢, photos \$1 to \$3. Acc. (Slow.)

Junior Joys, (Nazarene Pub. House) 2923 Troost Ave., Kansas City, Mo. (W-5) Boys and girls 9 to 11. Market supplied at present. Mrs. Elizabeth Hodges. \$2.50 per M; verse 10¢ line, Acc.

Junior Life, (Standard Pub. Co.) 8th and Cutter Sts., Cincinnati. (W) Children 9 to 12. Wholesome short-stories 1200-1500, shorter articles. Maud V. House. ½¢. Acc.

Junior Weekly, (Methodist Book Concern) 420 Plum St., Cincinnati, Ohio. Children 9-11. No unsolicited material.

Junior World, (Christian Bd. of Pub.) Beaumont and Pine Sts., St. Louis. (W) Children 9 to 12. Short-stories up to 2100; serials 8 to 12 2100-word chapters; poems up to 20 lines; illustrated informative articles 100 to 1800. Hazel A. Lewis. \$3 to \$4 per M. Acc.

Lutheran Boys and Girls, (Lutheran Pub. House) 1228 Spruce St., Philadelphia. (W) Ages 9 to 14. Short-stories, articles, Low rates, Acc.

Olive Leaf, (Augustana Book Concern) Rock Island, Ill. (W) Boys and girls, 8 to 11. Religious, adventure short-stories 600; articles 500; verse 8 to 12 lines. Submit MSS. to Rev. J. Helmer Olson, 3309 Seminary Ave., Chicago. ¼¢. Pub.

Our Boys and Girls, (Evangelical Pub. House) 3rd and Rely Sts., Harrisburg, Pa. Juniors, 9 to 11. Short-stories, articles, 1800; serials; verse, photos. Edith A. Loose. Low rates, Acc.

Our Boys and Girls, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Boys and girls 9 to 12. General miscellany. 1500; serials; verse, photos. Edith A. Loose. Low rates, Acc.

Picture World, (Am. Sunday School Union) 1816 Chestnut St., Philadelphia. (W) Children under 12. Short-stories and incidents impressing moral and religious truths 400-800, verse. \$5 per M, verse 50¢ stanza, Acc.

Sentinel, The, (Baptist Sunday School Board) 161 8th Ave., N., Nashville, Tenn. Boys and girls 9 to 12. Mystery, camping, adventure, humorous short-stories 1500-2000; articles on birds, animals, gardening, games, things to make and do, 500-1000; verse. Novella Dillard Preston. ½¢. Acc.

Treasure, (Evangelical and Reformed Church) 1724 Chouteau Ave., St. Louis, Mo. (W) Boys and girls, 9 to 12. Fred E. McQueen. 20¢ per 100 words, Acc. (No MSS. needed.)

What to Do, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Boys and girls 9 to 12. Short-stories 2000-2500; serials 2-4 chapters 2000-2500 each; inspirational verse; editorials 100-400. Illustrated occupation articles 150-700. Good rates, Acc.

Young Crusader, The, 1730 Chicago Ave., Evanston, Ill. (M-3) W. C. T. U. children's paper. Temperance, health, character-building short-stories up to 1500. Katharine P. Crane. ½¢. Acc. Verse, no payment.

TINY TOT AGE (4 to 9)

(Boy and Girl)

Child's Own, The, (General Bd. of Religious Education) 604 Jarvis St., Toronto, Canada. (W) Children under 8. Short-stories 250; characters. D. B. Rogers. ½¢, payment quarterly.

Dew Drops and Little Learners, (D. C. Cook Pub. Co.) Elgin, Ill. (W) Children 4 to 8. Short-stories 500-900; short articles, editorials 50-200; verse up to 12 lines. Good rates, Acc.

Friends, (Evangelical and Reformed Church) 1724 Chouteau Ave., St. Louis, Mo. (W) Children under 9. Fred E. McQueen. 20¢ per 100 words, Acc. (No MSS. needed.)

Jewels, (United Church Publications) 299 Queen St., W., Toronto, Canada. (W) Material for small children. ½¢. Pub.

Little Folks, (Augsburg Pub. House—Lutheran) 425 S. 4th St., Minneapolis, Minn. (W) Stories up to 400-450, moral, religious note, for ages 5-6. John Peterson. ½ to ¾¢. Acc.

Our Children, (Brethren Pub. House) 16-24 S. State St., Elgin, Ill. (W) Children 6 to 8. General Miscellany. Low rates, Acc.

Our Little Folks, (United Brethren Pub. House) Dayton, Ohio. (W) Children 4 to 9 years. Short-stories 300-600. J. W. Owen. Up to ½¢. Acc.

Our Little Messenger, 124 E. 3rd St., Dayton, Ohio. (W) 2nd grade children. Short-stories up to 400; things to do; poems. Send MSS. to Pauline Scheidt, 414 W. 120th St., New York. 1¢, poetry 25¢ a line, Pub.

Picture Story Paper, (Methodist Book Concern) 420 Plum St., Cincinnati, Ohio. Children 4 to 8. No unsolicited material.

Shining Light, (Gospel Trumpet Co.) 5th and Chestnut Sts., Anderson, Ind. (W-4) Children 5 to 9. Moral, character-building, religious short-stories 300-500; nature, religious verse; photos of nature, children. Ida Byrd Rowe. \$3 per M. Pub.

Stories for Primary Children, (Presbyterian Bd. of Christian Ed.) 910 Witherspoon Bldg., Philadelphia. (W) Children, 6 to 8. Character-building short-stories 500-800. Stories of world friendships and religious appreciation. Things to make and do. Park Hays Miller. ½¢, verse 25¢ for 4 lines, Acc.

Storyland, (Christian Bd. of Pub.) Beaumont and Pine Sts., St. Louis, Mo. (W) Children under 9. Short-stories 300-1000; poems up to 30 lines; handicraft articles 300-500; drawings or photos, child or animal subjects; simple puzzles. Hazel A. Lewis. \$3 to \$4 per M. Acc.

Storytime, (Baptist Sunday School Bd.) 161 8th Ave., N., Nashville, Tenn. (W) Children 6 to 8. Short-stories 400-650; articles and suggestions for playthings children can make 100-300; verse. Agnes Kennedy Holmes. No Mss. purchased during July, August. ½¢. Acc.

Story World, (Am. Baptist Pub. Soc.) 1701 Chestnut St., Philadelphia. (W-2) Children under 9. Short-stories 500-700; simple illustrated story articles up to 400; short verse. Approx. \$4.50 per M. Acc.

LITERARY MARKET TIPS

The Cassino Press, A. N. Webb & Co., Salem, Mass., is in the market for material suitable for a printer's monthly house organ. Articles—preferred length not over 500 words—should contain practical tips for everyday use of printing by business men; also advantages of using printing in advertising, in fact "anything that will make the reader printing conscious." H. E. Cassino offers fair prices for anything suitable.

Bengalese Foreign Mission Seminary, Brookland P. O., Washington, D.C., is interested only in articles concerning India's subjects, peoples, customs, conditions, history (occasionally), etc. Rev. F. P. Goodall, C. S. C., editor, offers 1/2 cent a word on acceptance.

The Lamp, Ringgold St., Peekskill, N.Y., Thomas J. O'Connell, managing editor, pays 1/2 cent a word on acceptance for articles on religious (Catholic) topics, not exceeding 2,000 words, and for short stories with Catholic slant of same length.

The Crosier Missionary, Onamia, Minn., uses short stories not over 3,000 words, for which \$1.50 a printed page of 1,000 words is paid on acceptance. Verse is used but not paid for. Rev. Richard Klaver is editor.

St. Joseph Magazine, St. Benedict, Ore., is overstocked on short stories at present, according to Rev. Luke Eberle, O. S. B., editor, but is in the market for articles, 1500-3000 words in length, preferably dealing with topics of current interest, but not as to demand immediate publication. Religious slant (Catholic) is preferred, but not absolutely required. Payment is made on publication, at 1/2 to 1 cent a word for articles, 1/4 to 1/2 cent a word for stories. This publication was increased in size last year from 12x9 to 13x10 inches, from 36 to 40 pages, and is now printed on smooth paper.

Outdoorsman, Columbus, Ohio, is an open market for fishing, boating, gunning, and allied illustrated outdoor sports articles, 500-2500 words, paying 1/2 to 2 cents a word, photos \$1-\$5. R. E. Greenlee is associate editor.

Farmer-Stockman, Oklahoma City, Okla., can use a limited number of contrasty, sharp, clear photos for cover pages (24 a year). Photos must be simple subjects of interest to farmfolk; vertical only. Ferdie Deering, associate editor, does not state rates.

Americanadian Idea, a magazine designed to establish a closer relationship between the United States and Canada, will, according to present plans of the Ben Miller Press, 239 West 39th St., New York, appear in August. A. R. Pinci, editor, reports that articles of all types, in keeping with the policy of the projected publication, will be used. Exact lengths, rates, methods of payment have not yet been determined.

The American Swedish Monthly, 630 Fifth Ave., New York, is interested in illustrated articles dealing with Sweden, relations between Sweden and U. S., or Americans of Swedish stock, 500 to 1000 words, for which 1 cent a word, with \$3 for photos, is paid. Victor O. Freeburg is editor.

Travelore and *The Travel Agent*, have moved from 15 Park Row to 2 West 46th St., New York.

Desert Magazine, El Centro, Calif., is a market for photos and articles to 1500 words on desert subjects only, paying 1 cent a word, \$1 to \$3 for photos. Randall Henderson is editor.

Baby Talk is now being published by the Leams Publishing Corporation, 434 Madison Ave., New York. Editor Irene Parrott says, "This monthly magazine uses articles on babies and their care from pre-natal to 18 months. Features average 1500 to 2000 words, and should be illustrated, if possible. Brief items are also used." Payment is shortly after acceptance at 1 cent a word. Miss Parrott suggests querying.

Frontiers, 1900 Race St., Philadelphia, uses some natural history pictures, especially good close-ups of animals (not pets or zoo).

Science Illustrated, "The Popular Magazine of Scientific Progress," 570 Seventh Ave., New York, has been announced by the North American Publishing Co. Dr. Dagobert D. Runes, editor, reports that, for the present, the new periodical will be entirely staff-written.

The Sentinel, 183 Court St., Middletown, Conn., uses photos of current Polish events, for which payment is made according to pictorial value. W. Wojtowicz is publisher.

Better English, formerly at 152 W. 42nd St., New York, is now being published at 570 Seventh Ave.

Fax Features Syndicate, 1424 So. Water St., Wichita, Kansas, wants facts and pictures about solved murder cases, no matter how old cases are if good pictures are obtainable. Acceptable writers will be given a contract guaranteeing payment for accepted material and assigning them exclusive territory. Very good rates promised through arrangement with contributors. Howard Blaine is editor.

Judge, The National Magazine of Humor and Satire, publication of which was suspended some months ago, has been revived by the Republic Publishing Company, with offices in the Brady Bldg., Ambler, Pennsylvania. W. Newbold Ely, new editor, reports that nothing off-color will be considered, but preference will be given humorous material nearer 500 words than 2000. Many of the features of the old *Judge*, including "High Hat," "Judge on the Bench," and the humorous crossword puzzles, all of which are being staff-written, appear in the revived magazine. At present, a bi-monthly, it is hoped that it may soon appear more often.

Popular Photography, 608 So. Dearborn St., Chicago, is a steady market for prints of high quality for its Salon Section; amateur photographs for "Pictures from Our Readers"; well-illustrated articles covering one phase or situation of the general field of photography. For Salon pictures, \$5 or more is paid; for amateur photographs, base rate is \$1.50, with first prize, \$5, second prize, \$3. Base rate for articles is 1 cent a word.

Fashion, new class monthly for women, to be brought out in September by Dell Publications, will

cover all merchandise in which women are interested from a standpoint of good taste and quality. Marion C. Taylor will be general manager of the publication, with Katherine Johnson, editor. Definite editorial requirements will be given later. Excellent rates are promised. Offices will be located at 420 Lexington Ave., New York.

Better Living Magazine, 20 West 45th St., New York, wants clear photos, not smaller than 8x10, of good pictorial quality and composition, suitable for illustrated excerpts of several lines from some classic or semi-classic poem—this excerpt characterized by pleasant sound. Contributors submitting such photos should also submit the poetic excerpts which they intend the photo to illustrate, and the title of the poem. Stewart Duffy is managing editor.

Southern Sportsman, Austin, Texas, needs photos of real human interest nature of hunting and fishing; also, action photos of hunting and fishing, for covers, according to J. A. Small, editor. \$5 each is rate for cover photos; 50c to \$3, for inside photos.

New England Gardens, 99 Chauncey St., Boston, will consider articles on gardens and gardening in the New England states. Alexander Ross, editor, promises good rates.

Music Makers, 1 East 42nd St., New York, is a new staff-written monthly magazine in the popular music field. However, Lyle K. Engel, editor, states that he will consider articles of exceptional merit, but prefers to be queried.

Volunteer Fireman, Boston, Mass., is largely staff-written, according to H. Bond, managing editor.

The new *St. Nicholas*, edited and published by Juliet Lit Stern, at 88 Central Park West, New York, will appear on the newsstands October 1. Deadline for material is July 15. States Miss Stern: "Most of the material printed recently for young people has stressed the informative rather than the creative. *St. Nicholas* will meet the demand of original, appreciative girls and boys for stories, verses, serials and illustrations that will both delight and inspire them." Many leading authors and artists of today will contribute, and the magazine will contain various departments—nature and science, books, music, art, the dance, television, radio, movies, the theatre, current events, hobbies, handicrafts, sports and games—with a special feature, a section called "Your Country and You," dealing with the privileges and opportunities of living in America. Editorial requirements include short stories, 3000-4500 words, with definite characterization, vivid narration, imagination and as much

humor as possible; serials, 10,000 to 15,000; lyric, historical, narrative, and humorous poems, ballads, limericks, and jingles; accurate, informative articles by experts, 1800-3000; line drawings and illustrations suitable for half-tone reproduction. Rates have not been definitely set, but minimum will be 2 cents a word.

Musician, 113 West 53rd St., New York, makes no payment for articles and photos pertaining to music.

The Saviour's Call, Nazianz, Wis., is not in the market for any material.

Pacific Philatelist, 2497 Telegraph Ave., Berkeley, Calif., has been discontinued.

America, 329 West 108th St., New York, Francis S. Calvert, editor, uses articles dealing with the economic, sociological, artistic, scientific, literary, national and international aspects of a rapidly changing culture and civilization, treated from a Catholic standpoint. Factual, up-to-date articles are preferred. No historical material is used. Payment is made on publication, at rate of \$25 for a two-page article. For poems, \$5 each is paid.

The Author & Journalist, P. O. Box 600, Denver, Colo., wants articles from arrived writers dealing in frank and complete detail with writing experiences and methods. "We want the intimate kind of thing," says John T. Bartlett, co-publisher, "that hasn't been said in print before and which no one but the writer who has lived it could tell." Any writing field; up to 1500 words; varying rates.

Canadian Geographical Journal, formerly in the Brock Building, 172 Wellington St., Ottawa, Canada, is now located at 49 Metcalfe St. A low rate (1/4 cent up, on publication) is paid for illustrated geographical articles, according to Gordon M. Dallyn, editor.

Better Living, Elmsford, N. Y., has prepared a valuable folder stating editorial requirements together with suggestions to writers. It is well worth writing the editor, Theodor Swanson, for.

Weird Tales, 9 Rockefeller Plaza, New York, now a bi-monthly, featuring supernatural, bizarre, weird, pseudo-scientific short stories up to 6,000 words, and novelettes up to 15,000 words, is now being edited by T. McIlwraith. The "up" in the rate of 1 cent previously announced has been cancelled.

Detective Comics, *More Fun Comics*, *Adventure Comics*, *Action Comics* (Detective Comics, Inc.), 480 Lexington Ave., New York, Whit Ellsworth, editor, reports that no new material is being solicited.

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Collegiate Digest, 323 Fawkes Bldg., Minneapolis, Minn., is interested only in photos and photo-features pertaining to college life. Norman Lea is the new editor, for which \$3 each is paid on acceptance.

The Alaska Sportsman, Box 118, Ketchikan, Alaska, is in the market for short articles concerning adventures in Alaska, and especially in her various industries, gold mining, logging, fishing, aviation. Photographs should accompany. Special requirement right now is for experiences of old-time Alaskans during the early days. Payment of 1/4 cent a word and up, according to Emery F. Tobin, editor.

Mechanix Illustrated, 1501 Broadway, New York, reports its greatest need right now for news shorts of 150 to 200 words, accompanied by one or more clear, glossy photos of mechanical gadgets of all kinds and varieties; and feature stories from 500 to 2,000 words, accompanied by suitable photos. R. Hertzberg, editor, suggests a careful study of the magazine before submission.

The American Boy, 7430 2nd Blvd., Detroit, Mich., needs fall and winter sports stories, 4500 words long, loaded with plot and good sports action. High school and college sports, rather than professional, are preferred. Franklin M. Reck is managing editor.

Crime Confessions, 11 E. 44th St., New York, advises contributors to query the editor, Lionel White, before going ahead with stories based on current crime cases. Stories must carry the byline of persons who were principals in the crimes. Dramatic treatment is essential. Maximum length is 5,000 words. Photographs, or list of pictures available, must accompany manuscripts.

Crime Detective, likewise edited by Mr. White at the same address as above, has similar requirements, but states that emphasis must be placed on detection work rather than on dramatic possibilities of the story.

Mail addressed to *International Steward*, 270 W. 61st St., New York, is returned by the post office department marked "Removed, left no address."

Sporting Goods Journal, 10th St., St. Louis, H. G. Heitzberg, editor, advises contributors not to submit anything for the next six months, unless of unusual importance. Files are filled and summer issues are somewhat slenderized.

The Steward, 140 W. 42nd St., New York, Matt C. Worley, editor, offers no market to the free-lance.

American Bicyclist & Motorcyclist, 461 8th Ave., New York, pays \$6 a page for material of interest to the bicycle and motorcycle industry. In forwarding a check for an article recently, C. G. Peker, editor, mentioned that other articles from the same source were filed under the subject, not under the writer's name. This should be a tip to contributors who wish to query concerning articles long held.

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**FREE
MARKET
TEST**

Quick Frozen Foods, 1328 Broadway, New York, pays ½ cent a word, \$1.00 each for photos, for articles on quick frozen foods and locker plants. Editor is J. Adams.

The Nation, 55 5th Ave., New York, announces a rate of 1 cent a word instead of 1½ cents for articles on politics, literature, economics, up to 2400.

The Montrealer, 1111 Beaver Hall Hill, Montreal, Que., Canada, a bi-weekly using light, satiric, smart short short-stories, up to 1400, is now being edited by A. M. Beatty. Payment of 1 cent a word is made on publication.

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Literary Revision Department,
1837 Champa St., Denver, Colo.

TRADE JOURNAL DEPARTMENT

Tire Rebuilders News has moved from 1207 Park Ave., to 381 Fourth Ave., New York. Douglas W. Clephane, editor, reports he is in the market for articles, fillers, and news items pertaining to the tire rebuilding industry and rebuilt-tire sales. Articles should not exceed 2,000 words, and all should be plentifully illustrated. Payment of ½ to 1 cent a word, on publication, is promised.

Paint Industry Magazine is the new name for *Drugs, Oils, and Paints*, published at 220 So. 16th St., Philadelphia. G. B. Heckel, editor and publisher, advises prospective contributors to query before submitting material.

Toilet Requisites, 101 West 31st St., New York, is now *Beauty Fashions incorporating Toilet Requisites*. There is, however, no change in editorial needs, according to Elmer Sheets, editor, who still desires articles and general news items, with pictures of outstanding window and interior displays, relating to toilet goods retailing.

Hat Life, 1123 Broadway, New York, uses many photos of unusual window and interior displays featuring men's hats. E. F. Hubbard, editor, pays good rates.

American Druggist, 572 Madison Ave., New York, is using "more photos than words," requesting drug feature articles with 8-10 photos, 3 or 4 line captions, and about 200-500 word introductions. Payment of 1½ cents, photos \$3, is made on acceptance. Harold Hutchins is managing editor.

Paper Progress, 812 Huron Road, Cleveland, uses some photos of paper, printing, and advertising subjects. W. S. Pakworth, editor, does not state rates.

County Government, Civic Publishing Co., 612 North Michigan Ave., Randall R. Howard, editor, is in the market for articles on civic government. Rates have not been stated.

Compressed Air Magazine, Phillipsburg, N. J., C. H. Vivian, editor, is in the market for well-written, well-illustrated human interest articles dealing with industrial, mining, or contracting operations in which compressed air plays a prominent part.

Fuel Oil News, Bayonne, N. J., uses pictures and write-ups of modern fuel oil and gasoline plants and service stations. Should be brief, not over 400 words. O. Klinger, Jr., is editor.

The Furrow, Moline, Ill., a bi-monthly issued by Deere & Co., uses practical agricultural articles, 1500-1700 words, well-illustrated. "Most of our articles," writes Vernon Hagelin, managing editor, "are written by trained agriculturists, such as research men and college extension workers, for the information we pass on to farmers must be absolutely accurate. Our magazine is delivered without charge to farmers and others chosen by our dealers. We have 16 different issues for each bi-monthly period, so that pertinent material to every agricultural section (citrus in California, corn-hog in Midwest, etc.) may be published. We buy about 30 or 35 articles a year." There is no set rate for payment, which varies according to the value of the article. From \$3 to \$10 is paid for each photograph used.

Building Supply News, 59 E. Van Buren St., Chicago, is no longer a market for news items from lumber and building supply dealers, but is greatly interested in short articles packed with good ideas on yard operation and management. Photos to illustrate are used. Payment is on publication at 40 cents an inch. John W. Parshall is assistant editor.

Pulp Writer Crashes Ladies Home Journal



Rowena R. Farrar has just received my check for her first contribution to Ladies Home Journal—the direct result of a systematic, professionally-guided campaign to push her into the best magazines. Like most of my other clients who have been pushed into Colliers, This Week, Saturday Evening Post, Liberty, American, and other such big time markets, Mrs. Farrar came to me as a beginner. I made her first sale to the love pulps; developed her into a "big name" in this field where she "earned while she learned." Through practical advice, criticism and suggestions her technique improved. And when we felt she was ready for the big slicks, it required only three efforts to hit the Journal . . .

I have been developing new and partially arrived writers into big time professionals for 18 years. If you have talent and wish to increase your sales, to open new and better markets, to graduate from pulps to slicks, or even to make your first sale—I can also help you.

To New Writers:

I will honestly appraise your work and recommend your salable scripts to editors who have been buying from me for years. If a manuscript is unsalable, I tell you why in full detail; if revision will make it salable, I explain how and for which specific market to rewrite. I analyze your abilities and suggest markets for which you should work. Until I sell \$1,000 worth of your work, this professional guidance costs \$1.00 per thousand words on manuscripts up to 5000; on scripts 5000 to 11,000 my fee is \$5.00 for the first 5000 words and 75c for each additional thousand. Special rates on novels and novelets.

New edition, "Practical Literary Help" and latest market letter on request

To Selling Writers:

If you want an agent who will keep you working full capacity, who really pushes your work—talk it over with me. If you have sold \$1,000 worth to magazines within the last year, I'll work with you on straight commission basis of 10% on American, 15% on Canadian, 20% on foreign sales. If you have sold \$500 worth within the last year, I'll grant you a 50% reduction on fees applicable to new writers.

August Lenniger

Literary Agent

56 West 45th St.,

New York, N. Y.

LATE NEW YORK MARKET NEWS

By A. & J.'s New York Reporter

Whittlesey House, of McGraw-Hill, 330 W. 42nd St., will consider a few fiction books which have strong theme and character, an important departure, since the house has not previously handled fiction. . . . King Features Syndicate, Inc., 235 E. 45th St., is open for novels of wide mass appeal; syndicate basis. . . . *Certified Detective Cases*, fact detective edited by W. H. Kofoed, Manton Publishing Co., 122 E. 42nd St., is in the market for articles 5000-6000 words, rate 1 cent.

Simon & Schuster has moved to Rockefeller Center, 1230 6th Ave. . . . *Forum* is not accepting additional manuscripts at present, has told agents to hold up on submissions. . . . Hazel Berge, new editor of *Modern Romances*, advises writers she is injecting a more modern note in magazine, has a special prejudice against overwritten stories. . . . Fictioneers, Inc., report plans for *Romance* in suspense at present.

Marian Ives, formerly fiction editor of *Scribner's*, has joined *Mademoiselle*, 1 E. 57th St., as literary editor. . . . This magazine wants stories, not exceeding 3500 words, "on any subject which is of particular interest to young women under thirty. . . . Distinctive stories containing humor or satire and also serious stories of high literary merit. . . . The writing must be skillful, the characterization interesting, the treatment sophisticated, unsentimental." . . . This is a magazine which, while presenting the work of established writers, hopes to find young and little-known or unknown writers with talent and originality.

Common Ground, new quarterly of the Common Council for American Unity, invites prose pieces 1500-5000 words; payment on publication, ½ cent to 2 cents a word. . . . On the racial-cultural situation and its problems in America . . . Louis Adamic is editor, M. Margaret Anderson, managing editor . . . 222 Fourth Ave.

□ □ □ □

WORD ANCESTRY, By Willis A. Ellis. American Classical League, New York. 15c.

Interesting stories of the origins of English words (about 700), told by a former chief proof-reader of the *Chicago Daily News*.

The Writers' Lyceum, Cinema, B.C., Canada, is for the advanced who can teach and the beginner who can learn by mouth or by letter. Established, by publishers, on a large tract with extensive gardens, farm, store, kitchens, restaurant, hunting and fishing lodge. Work for students—not eleemosynary.

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I am offering to a limited number of student writers a one year's course of training in short story or play writing. It is my intention to devote my time *personally* to advance such beginners and render them a friendly, cooperative form of service, based on my twenty years of writing and selling short stories, books, plays, radio and motion picture scripts. Already this year over 150,000 copies of my detective-mystery book "Death Takes a Dive" have been printed. My new text-book on writing will soon be off the press. I am selling regularly and all students who are accepted for enrollment will receive the benefit of my selling contacts.

My fees are reasonable, but I will not consider any one lacking in determination to work and study or whom I feel is unqualified for a writing career.

If interested, write to me sending sample in order that I may estimate your eligibility.

ERIC HEATH,

5855 Hollywood Boulevard,
Hollywood, California.

Christian Herald, 419 4th Ave., New York, Daniel A. Poling, editor, reports an overstocked condition.

Specialty Salesman Magazine, 307 No. Michigan Ave., Chicago, S. S. Smith, associate editor, suggests that writers contemplating this publication as a market, should obtain at least three copies of late issues, studying the nature of the field, the kind of readers, manufacturer-advertisers, as can best be determined by the columns of the magazine itself. Says Mr. Smith: "Those taking such precautions before submitting manuscripts to us, will find the gratitude of our editors expressed in a sincere willingness to work with them in the matter of reasons for rejections, the nature of current requirements and information intended to help make their further contributions even more sure of a good scoring average."

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Letters of praise for my article on the subconscious in June A & J are still coming. If you haven't read it, take the advice of others and do!

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Forward, 910 Witherspoon Bldg., Philadelphia, Pa., is overstocked on editorials. No fillers are desired.

Know Yourself (combining *Your Body*), 99 Hudson St., New York, is not being published at present.

Sexology, 20 Vesey St., New York, reports very little demand for material at present.

Bert H. Davis, Box 236, Utica, N.Y., writes: "I am in the market for candid camera character studies of interesting personalities including local celebrities with some claim to wider fame." Mr. Davis requests that before photographs are submitted, he be queried on subject, with brief statement of facts that make him or her notable. Address of subject should be given. Pictures of young adults are especially sought.

Someone in the group raised a question about Jack Woodford; to settle it, we turned to "Who's Who," and discovered among other things that the brilliant, dashing Jack was born Josiah Pitts Woolfolk. That launched us on an investigation of pen-names, the amazing prevalence of which is little suspected by many writers, much less by the public. A. & J.'s New York reporter submitted fifteen common reasons why professionals use pen-names!

The subject is tremendously important. We cover it in "Get Yourself a Pen-Name!" in the August **AUTHOR & JOURNALIST**.

PRIZE CONTESTS

Wind-Up, 806 Fourth St., NE, Minneapolis, announces a contest to select a mythical all-star team from the ranks of present day players. The winner of the contest will receive a trip to the World Series next fall with all expenses paid. In the contest, one player for each position is to be chosen, except in the case of pitchers where two may be selected; a 50-word essay on the picker's favorite star is to be sent along with the mythical selection. Other details and complete rules can be found on the center spread of the *Wind-Up*, now on the newsstands, or copies may be obtained direct from the publisher. (Retail price, 25 cents.)

Stan W. Carlson, publisher, suggests that participation in this contest will provide, also, an opportunity for writers to pick up a lot of material for use in future articles.

With announcement of awards in the Ada Mohn-Landis contest, National W. C. T. U., Evanston, Ill., comes information that rules for the 1941 contest are ready. Senior manuscripts are to be orations on the theme, "Total Abstinence a Cornerstone for Right Living." Junior manuscripts may be stories, poems, or an informal presentation of the theme, "Total Abstinence a Courageous Way of Life." For complete rules, send postage to contest headquarters at above address.

Good Housekeeping magazine has joined Farrar & Rinehart in sponsoring the second Mary Roberts Rinehart mystery novel prize contest. To the \$1,000 advance royalty offered by the publishers, *Good Housekeeping* is adding a \$1,000 for an option on the serial rights to the winning story. In the event the magazine takes up the option, the winner will receive an additional \$8,000. Contest will run until October 31, 1940.

The Chattanooga Writers' Club, Chattanooga, Tenn., announces the annual Nature Poem Contest, established by Robert Sparks Walker in memory of his wife, and called the Elberta Clark Walker Memorial Prize. Prizes of \$15 (first), \$10 (second) and \$5 (third) will be awarded the three best nature poems submitted. The poem must be original and unpublished; it may be unrestricted in form or style,

but must not exceed 72 lines. Only one poem may be submitted by contestant. This must be submitted anonymously, accompanied by a sealed envelope containing name and address of writer and identified by title of poem written on outside of envelope. No manuscript will be returned and no inquiry answered unless accompanied by return postage. Contest is open from May 1, 1940 to November 1, 1940. Awards will be made on January 1, 1941. Manuscripts should be mailed to Mrs. Walter Christopher Johnson, 909 Oak St., Chattanooga, Tenn. A three-cent stamp will bring complete details.

Kleenex, 919 N. Michigan Ave., Chicago, is still offering \$5 for each Kleenex "True Confession" accepted for use in advertising. Witty wording wins.

Forbes Magazine, 120 Fifth Ave., New York, is offering \$200 for the best paper not exceeding 1200 words on "Why I Favor Private Enterprise." Regular space rates will be paid for other papers submitted which are selected for publication in the magazine. Contest closes July 31, 1940, at midnight.

The Society for International Cultural Relations in Tokyo, commemorating the 2600th anniversary of the founding of the Japanese Empire, is offering three trips to Japan as prizes in an essay contest. Essays are to be interpretative in nature, not more than 8000 words in length, and must deal with one of the following topics: the characteristics of Japanese

culture, cultural intercourse between Japan and foreign countries, or the position of Japanese culture in the world. Cash awards will be sufficient to finance one to three-month visits in Japan. For full information, write the Japan Institute, 630 Fifth Ave., New York.

The Berkeley Playmakers, 1814 Blake St., Berkeley, Calif., offer the George Pierce Baker award of \$100 in cash for the best original play submitted before September 1, 1940. Additional cash and other prizes will be awarded for the best of the other plays submitted, and a special award is offered for the best comedy. For complete rules write the Plays Committee at the above address.

There's fun and profit in writing plays for the amateur market, if you know the interesting and, in some respects, peculiar fundamentals. Evelyn Northrop, who has mastered the trick, shares her knowledge with us in an article in an early A. & J.

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"The Writer's Market" gives the name, address and editorial requirements of 2,500 markets for authors. Every market that regularly buys material from free lance writers is included. And every word of it is OFFICIAL coming direct to us from the individual editors.

It has been reviewed in 250 newspapers, and magazines without a single adverse criticism. It is without doubt the most valuable single book any writer can own who is doing his own marketing. Order your copy today of the big, new, beautifully bound 1940 edition of THE WRITER'S MARKET on our usual 10-day money-back agreement. Price \$3.00.

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(Personals)

Reputable advertisers of miscellaneous products and services are welcome in this department. Rate is four cents a word first insertion, three cents subsequent; box number counts as five words. Literary critics and agents, correspondence schools, typists, and stationers, are not admitted to this column. All copy is subject to approval by the publishers, and readers are requested promptly to report any dissatisfaction with treatment accorded them by advertisers.

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CORRECT TYPEWRITTEN FORM for short-stories. Sample included, 15c coin. E. F. Johnson, 1032 S. East Ave., Oak Park, Ill.

COMPLETE, ACCURATE MARKET LISTS for Writers, in recent issues of The Author & Journalist, 20c each so long as supply lasts. Educational Magazines and their Requirements (August, 1939); Annual Market List of Book Publishers (November, 1939); Market List of Verse Magazines (January, 1940); Annual Handy Market List of Syndicates (May, 1940); Quarterly Market List of Magazines (June, 1940); 20c each—all five for 75c, postpaid. The Author & Journalist, 1837 Champa St., Denver, Colo.

WRITE FOR FREE CATALOG, "LITTLE BLUE BOOKS." Renseb. A. J. (Established 1918), 439 Hudson Terminal Bldg., New York City.

EARN WHILE LEARNING! Quarter enrols in writers' club. Get FREE help, market tips. Stamp brings particulars. Will Heideman, New Ulm, Minn.

POETS! Send 10c for MARKETS THAT PAY. G. Rossi, 4715 N. Artesian, Chicago, Ill.

SYNDICATE YOUR FEATURE, COLUMN, CARTOON. Professional list newspapers using syndicates, editor's name, precise rates to charge plus "Professional Tips to Novices." \$1 complete. Sell this gold-mine market. Frances Reilly, Box 664-B, Fond du Lac, Wisconsin.

SELL FACT PARAGRAPHS! 60 markets, 25c. Mason, Campaign, Tenn.

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WIN MONEY! PRIZES! Sample contest magazine, 10c. BUTLER, 473AJ, Sebring, Fla.

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Q. and A. Department

For personal reply, accompany your inquiry with a self-addressed, stamped envelope. This department does not criticize manuscripts. Questions and replies below have been condensed.

I would like your comments on the release which I use when I ghost an article, to protect myself against any possible action by the party whose name I have used.

"I have read the attached article which.....has written based upon information I gave her, and hereby authorize the use of my name and title as the author of said article, which is at present titled '.....'"—H. W., Los Angeles.

Following the words, "of said article," you might include brief description of the subject covered. I think the form should provide for one or two witnesses to the signature.

When one is reasonably sure of selling an article accompanied by several photographs, it seems a sinful waste of postage to put enough stamps on a self-addressed envelope to return the entire mailing. How do writers prevent the waste of good stamps?—J. H. T., Illinois

Submitting photographs to a magazine to which they occasionally make sales, some writers omit return postage at times, so that the postage account is kept in balance.

I sent a manuscript to a New York mail advertiser who offered a free criticism. She writes me what appears to be a form letter, praising my manuscript and requesting me to send a \$2 marketing fee. The "criticism" praised the dialogue, although the manuscript contained none, discussed it as a piece of fiction, though it was not. What can I do to get my manuscript back?—B. O. L., Minn.

Request the party to return your manuscript. She has no legal right to retain it.

From the Co., which is in a near-bankrupt condition, I took the stock of my book, about 2,000 copies. I have three or four local bookstores selling it, but sales are very slow. What can you advise me to do?—O. M. H., California.

This subscriber, whose plight illustrates the necessity of doing business with responsible publishers, has a difficult problem—complicated, we surmise, because she bought the books from the publisher at a price which, considering the circumstances, was much too high. She can cover her general territory, getting as many booksellers as possible to stock her books on consignment (that is, paying only for books as sold). She can cover, by mail or personal call, a complete list of friends and acquaintances. Retiring the present edition, she can offer the book, on a royalty basis, to be re-published by some national house specializing in her field. She can approach the book department of the American News Company in Los Angeles.

WRITERS, UNITE! Let's all pull together in stopping literary rackets, reprint publishers, low word rates; in lowering manuscript postage rates, etc. Cooperation is the answer—we need yours! For details, air-mail Allied Journalists' Guild, 1727-A Lee, Evanston, Ill.

WRITERS! TRAVEL! Work in South America while you write. List of American concerns with interests in foreign countries, \$1. Warren, 142 MacDougal, New York City.

WRITERS, UNITE! Cooperative advantages include inside information, national contacts, etc. For prospectus and application, write Allied Journalists' Guild, 1727-A Lee, Evanston, Ill.

EASIEST MARKET TO CRASH—The Juvenile field. List of 150 markets buying juvenile material, types of material each group uses—25c and stamp. MERCURY MARKETERS, Box 134, NORWALK, CONN.

HOW TO WIN PRIZE CONTESTS—32 pages, 10c. Bison Research, Buffalo-B3, Minnesota.

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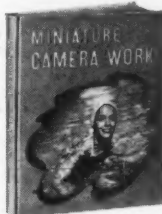
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